EXECUTIVE SUMMARY

HISTORIC SURVEY OF
VILLAGE OF GREAT NECK PLAZA

SUBMITTED BY NANCY SOLOMON &
LONG ISLAND TRADITIONS

JANUARY 2001

During 1999 – 2001 the Village of Great Neck Plaza contracted with Long Island Traditions to conduct a survey of historic sites and structures within the Village boundaries, in order to develop a preservation plan that would protect the sites for future generations. Folklorist and Executive Director Nancy Solomon, architectural historians Michele Boyd & Paul Bentel, and graduate student in planning Roger Keren produced a survey report that identified approximately 53 historic sites within the village's boundary including sites from the following historical periods:

- Pre – 1850: Allen family cemetery (behind Pearce house);
- 1850 – 1900: Walnut & Pearce Place houses; Robertson Block at 29-35 N. Station Plaza;
- 1910 – 1920: 11 Middle Neck Road, 8 Bond Street, Telephone Company building on Barstow Road; EAB Bank; 45 Middle Neck Road; Playhouse Condominium building on Middle Neck Road;
- 1920 – 1930: St. Paul's Church; Long Island Rail Road station; Community Church; Wychwood, Westminster, 1 Hillside Avenue apartment buildings; Ford & Cadillac showrooms on Middle Neck Road (outside village boundary);
- 1930 – 1940: Wyngate residential development; Squire theatre; Windsor Apartments at 21 Barstow; Camelot apartments at 19 Barstow; Post Office building;
- 1940 – 1950: Village Garden buildings at 8 & 10 Shorewood Road, 19 Schenck Avenue; modest brick apartments named Town House Apartments; Brookwood Hall at 19 Knights Bridge Road; commercial buildings at 5 Bond Street and at the newly created Gardens at the corner of Middle Neck Road & Great Neck Road.
- 1950 – 1970: Chase Manhattan Bank and the Spector building at 3 Grace Avenue.

The Village is fortunate to have so many historic structures, which generally are in good condition and have retained many of their original historic and architectural features. The structures represent many different architectural styles including Victorian commercial buildings, vernacular workers' houses, auto showrooms from the early 20th century, modern style, post-war garden apartments, pre-war Colonial Revival homes, and pre-war luxury apartment-hotel buildings. In addition there are many individuals living within the Village who have important information about their home's history and the Village's development.

In order to preserve these historic sites Long Island Traditions recommends the creation of three historic districts:

- A commercial historic district for the period 1850 - 1965 that would include the main storefronts and office buildings on or near Middle Neck Road, Station Plaza and Barstow Road;

- A vernacular housing historic district for the period 1850 - 1960 that would include the Pearce & Walnut Place row houses and the Wyngate houses within the boundaries of the Village;

- The 1920s apartment-hotel buildings and the modest apartment buildings built c.1935 - 55.

In addition there are several religious buildings that are architecturally and historically significant that are recommended for individual designation. These include the Community Church on Stoner Avenue and St. Paul's Church on Grace Avenue. Districts are preferable to individual building designations because a district will include a variety of structures that adequately represent the Village's historic development.

In addition to landmark designation by the Village's Historic Preservation Commission, Long Island Traditions recommends a long-term interpretive plan that will educate residents and visitors about the Village's historic resources. Projects can include school-based education programs, outdoors interpretive signage, a self-guide walking tour publication and guided walking tours. Funding for these projects is available from the New York State Council on the Arts, the Preservation League of New York, New York State Office of Parks, Recreation & Historic Preservation, New York Department of Transportation and the National Endowment for the Arts.

In order to gain the support of the Village's residents and business owners, we strongly recommend that a series of community meetings and presentations be held, so that there is sufficient input to the plan. Only after such hearings take place, preferably in public settings rather than at Village Hall, should the Historic Preservation Commission and the Village designate any sites.

In conclusion, the Village of Great Neck Plaza is an excellent example of Long Island's growth from an agricultural and maritime based economy to a fully-developed suburban community. Its historic preservation plans should recognize its complex identity for future generations.

VILLAGE OF GREAT NECK PLAZA

HISTORIC AND CULTURAL RESOURCE SURVEY REPORT

PREPARED BY LONG ISLAND TRADITIONS
382 MAIN STREET
PORT WASHINGTON, NEW YORK

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CONTENTS

SURVEY INTRODUCTION 3
Early History of Great Neck Plaza (1600 - 1850) 5
Early settlements & transportation 1850 -1900 6
1900 - 1910 8
1910 - 1920 10
1920 - 1930 12
1930 - 1940 17
1940 - 50 21
1950 - 70 25
1970 - present 27
PRESERVATION RECOMMENDATIONS 28
Designating Landmarks 28
Commercial District 29
Vernacular Houses 30
Apartment Buildings 31
Religious Institutions 33

SURVEY INTRODUCTION

In 1998 the Village of Great Neck Plaza embarked on a plan to help preserve the village's historic structures, a process that had begun in 1976 when the Village passed a historic preservation ordinance under the leadership of then Mayor Andrew Wurman. The landmark legislation enabled the Village to designate structures within the legal boundaries of the Village as historic landmarks. Shortly after the legislation was passed the Village designated two structures as Village landmarks: The Thomaston Building, located at 8 Bond Street, and the Grace Building at 11 Middle Neck Road. These structures were later added to the National Register of Historic Places. They are the only structures to have been designated, despite the wealth of historic buildings in the Village. The purpose of this survey is to assess the historic and cultural significance of other structures within the Village, according to the standards established by the National Park Service's National Register Program and the New York State Historic Preservation Office.

This survey is a first phase reconnaissance survey; its purpose is to identify those structures that reflect particular historical periods in the Village's growth, significant architectural styles common in the 20th century, and housing styles that were innovative at their time of construction. Although many architectural historians consider Great Neck and Long Island to be model suburban communities, pioneered by Alfred Levitt, there are numerous structures within the Village that are pioneer examples of high-style apartment houses and hotels, industrial and commercial buildings, garden apartments and single-family homes, making it one of the more diverse communities from an architectural perspective. In addition Great Neck Plaza had several waves of immigration, beginning in the 1700s that continues to play an important role in the community's social historic and culture. Our purpose in this survey is to document and present these varied structures in context with changes that were taking place in the Village, so that future preservationists and residents can understand the influences that affected the architectural landscape.

In cultural resource surveys Long Island Traditions employs a variety of research methods including research in historical archives, taped oral interviews with residents and persons knowledgeable of the community's history, historic map analysis, building analysis and a review of relevant existing publications. As a reconnaissance survey the research conducted was by necessity limited. Collections consulted include manuscript census information at the Long Island Studies Institute at Hofstra University, the Great Neck Public Library files, the Queensborough Public Library, Columbia University's Avery Library, the New York Public Library, and the Village of Great Neck Plaza historic and building records. Folklorist and Long Island Traditions' director Nancy Solomon conducted approximately 10 interviews during 2000. Other persons assisting in the survey include architectural historian Michele Boyd, whose report is included, and Roger Keren who developed a database compatible with Nassau County's Geographical Information System (GIS).

Great Neck Plaza is a small but complex village. While this report attempts to reveal its diversity, it is not meant to be a comprehensive document. We hope that residents and historians will further explore this unique community, and preserve those structures and places that reflect

the many generations of residents who have called Great Neck Plaza home. We owe many thanks to Mayor Jean Celender for her foresight in preserving the historic resources of the Village. Thanks are also due to the valuable employees of the Village including Pat O'Byrne, Carol Teplin, Beverly Safian, Harry Perlman and Michael Sweeney. We also relied on the expertise of Dr. Paul Bentel, Professor in Columbia University's Historic Preservation Program. Finally, we greatly appreciate the goodwill extended to the researchers by the citizens of Great Neck Plaza.

HISTORICAL OVERVIEW AND SUMMARY

Early History of Great Neck Plaza (1600 - 1850)

The peninsula of Great Neck was first settled by Mattinecock Indians, who supported themselves through hunting, farming and fishing. They lived along the shorelines for navigation purposes, and frequently were able to establish trading relationships with explorers from the Dutch and English colonies. When the European visitors decided to colonize the sparsely settled area, they brought with them African slaves in order to help clear the land on the peninsula. A small detention post on IU Willets Road was established for the slaves after landing at Kings Point. Contrary to popular myths of "happy slaves," some did escape, as evidenced in newspapers that had notices for "runaway slaves." Great Neck families who did own slaves included the Mott family, the Hewlett family and the Hicks family. In 1799 New York State passed a law that abolished slavery, stipulating that all slaves had to be free by 1827.

Many of the freed slaves settled near Community Drive on Spinney Hill. They married Mattinecock Indians and among their families. In 1832 they founded the Lakeville A.M.E. Church along with a cemetery. African Americans attended segregated schools.[1]

One of the first European families to settle in the area now known as Great Neck Plaza was the Allen family. Elijah Allen (1756 - 1827) his wife Sarah (1727 - 1818) and their two children Daniel (1786 - 1851) and Peggy (1778 - 1810) worked as farmers and merchants. They owned land in what was to become the Village, which was later sold to several persons. All are buried in the family cemetery located between 15 & 17 Pearce Place in Great Neck Plaza, the village's only cemetery. Another Allen family landowner was Richard Allen who owned an apple orchard.

Another prominent landowner in the Village was Bloodgood Cutter (1817 - 1906) who was born in Little Neck and was best known as a potato farmer and poet. Cutter was good friends with Mark Twain, taking a trip on the steamer Quaker City in 1867. Among his land holdings and buildings was the first Queens County Court House, which was replaced when a new county courthouse was built. Cutter owned several acres of land on what is now Cutter Mill Road, named after him.

Other early 19th-century farmers and landowners included George L. Whittle, who owned land near Middle Neck Road and the train station, the Smith family, Sam Jackson, a horse breeder and trainer, whose farm was in back of what is now the Grace Building at 11 Middle Neck Road and perhaps most notably Abram Schenck, who owned the lands south of today's Kensington, and died in 1825.

[1] Judy Greenwald, "Slavery in Great Neck" (Great Neck News Magazine, April 1977).

Early settlements & transportation 1850 -1900

In 1866 the Flushing Northside Railroad, which later became the Port Washington Branch of the Long Island Rail Road was extended from Flushing to Great Neck. As a result of this extension several investors began to buy land on the north shore during 1880 - 1900 in the hopes of spurring development in the small farm town and creating summer estates for the new elite and celebrity classes. William K. Vanderbilt constructed Motor Parkway, a toll road that went from Queens to his estate in Ronkonkoma, so that other estate owners could drive in style in their new automobiles. During this same period Queens Boulevard was widened and extended to Nassau County as Jericho Turnpike, and was paved along with other farmer truck routes including Sunrise Highway. At the same time Northern Boulevard was also widened to two lanes. In 1898 the Long Island Rail Road was updated with new stations and better connections to New York City. In 1903 the train line was electrified along certain portions, with the train turnaround located at the site of St. Paul's church on Grace Avenue. By 1912 the entire Port Washington branch was electrified. Completing the connections to New York City was the construction of the Queensborough Bridge, connecting Long Island to Manhattan, enabling thousands of residents to commute to the city for work and recreation.

During the late 19th century many African Americans and new European immigrants moved to the Village of Great Neck and Great Neck Plaza in order to work on the new estates as gardeners, landscapers, masons, domestics and other positions, settling on Steamboat Road and in the small modest houses along Pearce Place, Walnut Place, Ash Place and other streets off Cutter Mill Road. One of the more prominent businesses at this time was the Gregory Coal & Lumber Company that supplied local contractors with building materials and homeowners with fuel. In order to service the estates and local residents Clarence Gregory established the company on Cutter Mill Road, then called Mill Neck Road. The modest single-family and two-family homes on Walnut Street received their fuel from them, along with much wealthier residents. In addition the company owner built several houses on Walnut and Pearce in the 1920s. They operated at their corner location on Middle Neck Road until the 1960s. When they closed they left a gap in the village's business economy that continues to the present day.[2] Local blacksmiths and welders had shops on Middle Neck Road.

Beginning in the late 1880s William Russell Grace, former Mayor of New York City began buying property in Great Neck Plaza, settling in Thomaston with his wife Lillius R. Grace. Thomaston was so named because Mrs. Grace was born in Thomaston, Maine. Grace would become one of the most influential persons in the growth and development of the Village, building two historic buildings in the Plaza including the so-called Grace block at 11 Middle Neck Road and the Thomaston building at 8 Bond Street. With his influence he was able to attract many real estate investors to the small town, envisioning a community of elite businessmen and famous celebrities from New York City's theatre and music industry. With luxurious estates spread throughout the Village of Great Neck, Saddle Rock, Kings Point and other developments, Grace began to push for small businesses and local playhouses so that the Plaza would attract a wealthy base of residents. The first tangible result of this vision was the

[2] Interview with Ray Plakstis by Nancy Solomon, April 15, 2000. Interview with Oscar Brand, February 16, 2000 by Nancy Solomon. Interview with James Dunn by Nancy Solomon on January 11, 2000. Long Island Traditions collection.

building "The Robertson Block" located at 29-35 North Station Plaza that today includes the Dunkin Donuts franchise. The Victorian commercial building was owned by Alex Robertson and included a general store, a movie theatre and small apartments upstairs. In later years the building included a popular tavern originally known as Brooks Tavern after its owners and the Club Tavern. However Lillius and William Grace owned most of the land throughout the station plaza area.[3] Grace also helped hire the mechanics and engineers who worked on the railroad, renting them homes at $10 - $12 per month or selling them at $1500 - $3000. Local residents became friends with the railroad staff. James Dunn, a retired Village superintendent, remembers that his mother frequently brought sandwiches to the railroad gate monitor, before the tracks were depressed in 1935. Grace also claimed to bring "Great Neck's first Jew" into town, his tailor Avram Wolf. In later years the block included a fabric store specializing in sails for local boaters.[4]

By 1900 Great Neck was sufficiently attractive to out-of-towners that two hotels existed: The Krah Hotel, located on the property where the Wychwood Apartments stand on Barstow Road and South Station Plaza, and The Thomaston Hotel that was located on the northwest corner of Middle Neck Road & Cutter Mill Road. This hotel was later named the Evans Hotel and managed by J.B. Gilliar. At the same time there were still remnants of the village's agrarian origins: several houses with stables or sheds are listed on a 1906 map including properties owned by George Warfield, a farmer, and a series of greenhouses owned by John Kemp at South Station Plaza. These structures would soon disappear as development fever gripped the landed classes.

[3] Atlas of Nassau County, Belcher-Hyde Company, Brooklyn, New York, 1906. Located at the Queensborough Public Library, Long Island Room. Interview with James Dunn by Nancy Solomon on January 11, 2000. Long Island Traditions collection.

[4] Roberta Pincus, This is Great Neck (Great Neck, New York: League of Women Voters, 1975). Interview with Oscar Brand by Nancy Solomon, February 16, 2000. Interview with James Dunn by Nancy Solomon, January 11, 2000. Long Island Traditions collection. Interview of Seymour Antor by Village of Great Neck Plaza, 1996.

1900 - 1910

By the early 1900s the country was in a state of economic growth - railroads from coast to coast had been completed, there had been a vast westward migration to settle California, the California gold rush and mining boom had created millionaires overnight, many of them returning to New York City to invest their profits. One of the first capital projects was to complete a train tunnel that linked Long Island City to Manhattan, a project that was completed in 1910. At this time Great Neck boasted a general store, a drugstore, a fruit and vegetable market and a meat market.

The first major real estate transaction that symbolized the end of Great Neck's agrarian origins was Stuart Hirschman's purchase of several acres of land from George Schenck on January 3, 1906 for the huge sum of $32,400. This land, frequently referred to as "Schenck's Woods" was located along today's Schenck Avenue and east of Middle Neck Road, just south of the train station. Just two years later Bramwell Davis of Bayside paid Schenck $12,350 for the property north of Schenck's Lane, in anticipation of the widening of Middle Neck Road. At the same time the Great Neck Improvement Company had formed in order to provide financing for would-be developers. Bramwell Davis and other investors founded the company. Their first financing project was completed on November 12, 1908, when the Great Neck Improvement Company (GNIC) sold 11.23 acres of the former Schenck farm for $12,350 to attorney Louis G. Shields. Shields agreed to relinquish the parcel's northerly border for a road 35 feet wide adjacent to the William R. Grace property, near what is now Shoreward Drive, in order to make the widening of Middle Neck Road possible. This parcel would later become the "Great Neck Villa Plot."[5]

On September 3, 1908 Louis' brother Paul Shields of Westchester County paid $18,500 for a similar parcel, in which he promised to build detached dwellings "designed for the occupancy of one family only and to cost not less than $2500", or two-family homes that cost at least $7500, with a minimum 1/3 acre lot. The houses could not have a flat roof, and "no stores or pig sty or other nuisance." Paul Shields also paid $16,500 for the piece of land known as the "Julius Marice Tract" that included 7.05 acres, "bounded on the west by Henry Schenck land and on the north by land formerly owned by George Schenck, and the east by land of Thompson and on the south by Schenck's Lane." This parcel faced the same restrictions as mentioned here.

Other economic changes were also taking place in the Village. On May 21, 1906, the Bank of Great Neck opened on Middle Neck Road in the Village of Great Neck. There were enough well-to-do residents that Eddie Allen was able to support himself by driving hacks from the train station to people's homes. Grand estates were found in Kings Point, Saddle Rock, East Shore Road, Kensington and other communities on the peninsula. Horse races were commonplace, along with elaborate dinners and theatre productions. Prominent families included the Eldridges, the Brokaws, the Manns and the Grace family.[6]

In this setting real estate transactions were coordinated by the Great Neck Improvement Company (GNIC). On February 20, 1909 the GNIC sold 7.05 acre "Maurice Tract" of the

[5] Deed records, Village of Great Neck Plaza.
[6] Richard Kehoe "Early Days in Great Neck", Great Neck News, January 18, 1935, page 18.

Schenck farm to the Great Neck Villa Company for $16,500. Restrictions included lots of at least ¼ acre, and work could not begin until street work on Middle Neck Road was completed. The GNIC stipulated that the developers must build detached dwellings to not cost less than $3500 or two-family homes for a cost of $8,000. No flat roofs were allowed, and outbuildings had to cost at least $250. No stores or pig sty were allowed, and no fences higher than five-feet. Lots had to be 20 by 100-feet and each house had to have a 15-foot setback. The project was to be known as "Great Neck Hills." C.H. Schultheis was president of Great Neck Villa Company.

1910 - 1920

Adding to the hectic real estate pace was the completion of a new railroad track to Great Neck that opened in October 1910. By that time, according to the Great Neck News, all waterfront property in Great Neck had been purchased. New owners included Mrs. Thomas Palmer, J.P. Logan and Dr. Baruch. McKnight Realty Company had purchased 406 acres near the train station, next to the holdings of the Rickert Finlay Development Company, which owned 135 acres in what was to become Kensington. Charles Finlay was president of Aetna Bank. At this time the Thomaston post office changed its name to Great Neck Station. The development of today's Great Neck Estates and Saddle Rock were completed, and in 1911 both villages were incorporated.

By 1914 the various Villages' population was approximately 5,000. Various structures symbolized their new status including the recently completed Grace Building at 11 Middle Neck Road, the classical Greek style Masonic Temple located at Middle Neck Road & Maple Drive, and the formation of the Community Church, which first held their services in the basement of the Masonic Temple. The Church's members included Walter W. Davis and other prominent citizens. In August 1914 the telephone company established a Great Neck office, staffed by operators, and in 1915 the Mayfair Theatre, located in the Robertson building was in full swing.

Another major community structure was the building in 1916 of the Great Neck Trust Company, now occupied by EAB bank. The Great Neck Trust Company was formed out of Bank of Nassau County. As a fireproof building, it was unique in the Village. Its Greek classical features included towering pilasters, a full cornice entablature, ionic columns and a large lobby. It is not known how many depositors there were or its assets. However its physical presence indicates that this bank was on solid footing and reflected the growing wealth of the Village.

Shortly thereafter the Nassau Building was erected at 45 Middle Neck Road, and is still standing. It is similar in design to the EAB Bank with classical features and a limestone façade. Like other commercial buildings it included offices and shops.

During 1916 - 1919 the economic growth of the Village quieted, as the country entered World War I. However plans were made during this period for other new buildings. In the early 1920s the Colony House Hotel was built at Grace Avenue & Third Street (now Bond Street). It was the only hotel on Long Island besides the Garden City Hotel. It boasted 6-stories, a full-service restaurant and accommodations for approximately several hundred people. It was a popular lodging place for actors performing in the nearby Playhouse or Mayfair theatres. The Playhouse Theatre on Middle Neck Road, which today is a condominium, included a romantic mural that was considered daring for its time because of a scene that included several nude women beneath a large arched ceiling. Admission was 15¢ on a Saturday for a double feature.[7]

On July 5, 1919 an equally important transaction was made. Harry Krah, who operated a hotel on South Station Plaza, sold his property to John B. Gilliar & Richard Kehoe for use as a restaurant and business. This property became the Wychwood Garden Tea Room.

[7] Interview with Henry Yusen on December 9, 1999 by Nancy Solomon. Long Island Traditions collection.

1920 - 1930

During 1920 - 22 the Village of Kings Point was incorporated, along with the Village of Kensington. The 1921 Kensington elementary school, locally referred to as the Kensington-Johnson school, serviced children from throughout the peninsula, and was conveniently located on Bond Street & Stoner Avenue. There were many single family homes during this period on Bond Street. Construction of St. Paul's Church on Grace Avenue was begun in 1921 and completed in 1924.[8]

Realizing that the Great Neck Improvement Company was perhaps too big to fully develop the potential of the burgeoning station area, on December 29, 1921 Walter W. Davis of Great Neck, Jessie A. Sloane and William R. Clarke of New York City formed the Station Improvement Corporation. Each partner owned 2 shares of the 6-share corporation. Its stated purpose was to buy, sell, rent and exchange properties. Its capital stock was a modest $3500.[9]

At the same time existing buildings were modified for new purposes. In 1923 the historic Robertson Block included not only an A & P food market but also included the Mayfair Theatre and Jack Brooks' Club Tavern. The Mayfair movie theatre was built by George Duck, and showed silent films 3-4 times per week at a cost of 15 cents.

The Community Church edifice was also built in the early 1920s. On October 25, 1924 the church cornerstone was laid, and was dedicated on February 22, 1925. During 1928-32 the edifice was used by Temple Beth-El until its own temple was completed. In 1950 a new sanctuary was completed. Various African American organizations including the NAACP also used the building, and in the 1960s it was the home of Temple Emanuel.

By 1925 the downtown train station area was sufficiently capitalized that another bank opened: the First National Bank of Great Neck. Built by I.G. Wolf, the bank was a handsome brick and limestone structure that contained five upstairs apartments. At about the same time the Long Island Rail Road announced that it would build a new train station, which opened on June 3, 1925.

With the roaring twenties in full swing, it did not take long for some of the early real estate investors to make a profit. In February 1925 the Robertson brothers sold their building to two different investors; Joseph Homann bought the portion on 5th Street that included a riding stable from John A. Robertson, and the A & P and the Mayfair Theatre portion that was on South Station Plaza was bought by Herman Stuetzer from Albert Robertson. During this same period the purchasers of the Schenck farm were beginning to build Russell Gardens, a new residential development just west of Middle Neck Road. An April 10, 1926 ad in the Great Neck News reported that 75% of the lots had been sold. In order to accommodate the new residents and visitors to the Village, the Town of North Hempstead, still the governing body in the unincorporated sections of the Village of Great Neck Plaza, discussed paving the sidewalks on Fifth Street from Grace Avenue to Stoner Avenue.[10] It was also noted that the "Sands Point

[8] Ibid.
[9] Village of Great Neck Plaza records.
[10] Town of North Hempstead Record, July 21, 1926, page 5.

Casino" had become a "Mecca For Society." Among its attractions was a beach playground and elaborate garden restaurant.

With the growth of the downtown district, new residential developments, and train service improvements, many developers started building elaborate apartment buildings designed for upper-class city dwellers who were disturbed at the social effects of new immigration to the city.[11] The first of these apartments was the Kenwood Apartments, which was built by Charles E. Finlay, an investor who purchased huge tracts in today's Kensington area. On September 15, 1926 the Town of North Hempstead Record reported that the Kenwood apartments would be ready by the end of October. The residents included estate owners who had recently sold their property to developers, doctors and other professionals, along with wealthy businessmen. The company also had an extensive advertising campaign that included major feature ads in The New York Times and various local newspapers.[12]

The Kenwood would soon be joined by other luxury apartment buildings including the Wychwood, located at 8 Barstow Road, but which originally stretched from Barstow Road to Middle Neck Road. On November 11, 1926 Richard Kehoe agreed to leave the premises of the Wychwood Garden Tea Room by November 8, 1931, in order for construction to begin. Walter W. Davis and the Station Plaza Corporation paid Kehoe $600 so that they could build "on or adjacent to the location of the existing Wychwood building."

Davis envisioned a grand European style residence that would closely follow the designs of French and English Renaissance architecture. This philosophy was common among early upper-class apartment builders. It was therefore not surprising that in their agreement Davis and Kehoe "had to agree on decorations, color scheme, signs and general treatment, so as to maintain the same as a first class building appropriate in a region adjacent to first class residencies; and in event of dispute, the opinion of recognized landscape architects (such as Olmstead Brothers of Brookline) who are generally recognized as competent in such matters, shall govern." Kehoe also agreed to place his business sign "over or on the roof of the southwest casement window of the northwest façade" and the design had to be approved by Gerald A. Holmes or other reputable architect. Davis and The Station Plaza Corporation also agreed to pay Kehoe $10,000 in order to terminate the lease within the year.[13]

At the same time there were several single-family homes built on Grace Avenue and Park Place. These homes were large colonial houses that included servants' rooms and detached garages. The 3-bedroom frame homes also included large porches, decorative woodwork and large yards in both front and back.[14]

Amidst all the construction projects in downtown Great Neck, there were signs of economic trouble ahead. On June 15, 1927 Richard Kehoe reported that it was "the worst day in

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[11] Richard Plunz, A History of housing in New York City: Dwelling Type and Social Change in the American Metropolis (New York: Columbia University Press, 1990) p.xxxv and p.122.
[12] New York Times, April 27, 1927, section 13. Interview with James Dunn on January 11, 2000 by Nancy Solomon. Long Island Traditions collection.
[13] Village of Great Neck Plaza, historian records.
[14] Interview of David Lurie on March 27, 2000 by Nancy Solomon. Long Island Traditions collection.

the history of the Tea Room - 2 for lunch 12 for dinner….". Davis was also having problems in developing his dream luxury building. On September 27, 1927 it shows that a new architect had been hired for the building and grounds. Architects Mann & MacNeille of Manhattan at 70 E. 45 Street did the landscape drawings, while Schwartz & Gross did the building plans.

Davis was also debating on whether to sell a portion of his land opposite the Wychwood for a new telephone building. Up to this time the main telephone operations were based in Flushing, a situation that was becoming problematic for the new customers of Great Neck and Manhasset. On June 25, 1928 Davis wrote his architects that he had not decided whether to give the northwest corner of the Schenck property to the phone company. Davis said that he wanted to build a garage with stores below toward Manhasset Avenue, so that commuters and city visitors could park their cars when they took the train. Davis also mentioned that he did not like the proposed name of Summit Avenue, nor did his wife, and he suggested Welwyn ("the name of one of the earliest English garden villages") as an alternative. He also discussed creating a street or driveway off Manhasset and Shoreward Drive.[15]

Finally, on September 2, 1928 the New York Times reported that the syndicate of Frank H. Knighton, Ralph W. McPhee, George Nicols and William H. Ross bought from Davis the property along Middle Neck Road and South Station Plaza, for three buildings. Mann & MacNeille would be in charge of landscaping the property, and the architects Schwartz & Gross would design the Wychwood Apartments, a 5-story apartment block with a 10-story tower. The article also reports that the building would include a post office and that they expected to start construction immediately. When completed there would be 9 distinct floor plans that included either one or two-bedrooms, 5 - 10 walk-in closets in each apartment, a small kitchen that ranged from 7' x 11' to 8½ x 14', one to three bathrooms, fireplaces with formal mantel pieces, wood floors, sun porches and landscaped gardens.

Schwartz & Gross were best known for their apartment buildings in the New York City neighborhood of Morningside Heights, built during 1910 - 1925. In addition they designed 55 Central Park West and 1185 Park Avenue, two very fashionable buildings that attracted the city's upper classes. Approximately 80 - 90% of the building was completed when the stock market crashed. Davis assumed the costs of finishing the building, which included a fully equipped restaurant on the building's ground floor that had a dumbwaiter connected to residents' apartments. Tenants were able to order food from the restaurant and have it delivered via the dumbwaiter. His wife Hallie Davis ran the building, attending to the full-time residents' needs while living there. Residents included doctors, lawyers, insurance company executives and other professionals and their families. The Davis' children also lived there, including the mother of Paul Schroeder, the current President of the cooperative's Board of Directors.[16]

Just six months later the telephone company broke ground for its new telephone building. According to the landscape architects, the site would preserve the surrounding trees yet reflect the latest architectural styles with a façade of ornamental brick and reinforced concrete. The building was completed in 10 months, and opened in March 1930 at 20 Shoreward Drive.

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[15] Ibid.

[16] Interview with Paul Schroeder on September 8, 2000 by Nancy Solomon. Interview with Ray Plakstis on April 15, 2000 by Nancy Solomon. Long Island Traditions collection.

1929 was equally busy for the tiny village. On April 14, 1929 the New York Times reported that a new apartment building complex, Great Neck Towers, had just opened "for occupancy." It boasted "Two new 7-story elevator apartment houses" and bus service to the new train station. Many families moved into the spacious apartments. For amusement children played in the nearby field and went sledding On Highland Avenue and Shoreward Drive. Other buildings that reflected the new-found prosperity of investors and residents included Westminster Hall at 4 Maple Drive, Tuscan Court on Middle Neck Road in Kensington and the Belgrave. The Westminster's first residents included teachers and single women.[17]

In addition to a hectic building pace there were also major social changes taking place in the Village. There was an influx of immigrants from Eastern and Southern Europe including Jews, Italians, Poles and Lithuanians, who worked in small businesses. The local religious institutions welcomed them and provided them with meeting spaces for worshipping and social activities. Eventually these groups were able to form organizations that provided necessary services including employment services, housing and religious education. On October 29, 1927 the Great Neck News reported that the Jewish Religious School of Great Neck would start classes at the Kensington School, and would be run by the Jewish sisterhood. In 1936 the Great Neck Irish American Society was formed. In 1929 the Christian Science church was dedicated on Middle Neck Road. Today it houses the Global Harmony House. Other signs of change included a kosher butcher shop on Middle Neck Road, several kosher delicatessens in both Great Neck Plaza and the Village of Great Neck, additional tailor shops operated by Jewish tailors, and the production of holiday plays for Purim and Hanukah.[18] At the same time Clyde Beatty's circus came to the Village every year, operating the amusements on the area between Great Neck Road and Cutter Mill Road. Henry Yusen remembers that he was hired to carry water for the elephants. Fortunately no children ran away to join the circus.[19]

Another major influence on the Village was the appearance of the automobile. In the early 1920s more affluent residents of New York City began buying Ford, Cadillac and other luxury automobiles, driving to Great Neck to spend the weekend. In order to accommodate the new homeowners several automobile showrooms were established in the Village. The most prominent of these dealerships were Cadillac and Belgrave Motors. Belgrave Motors built an impressive showroom with European styling and architectural details. Today it is the home of Tower Ford located on 126 S. Middle Neck Road in the Village of Thomaston. The Cadillac showroom was located on Middle Neck Road across from the Squire Theatre in the Village of Great Neck Estates. The building, with its Cadillac emblem, is still standing today.

[17] Interview with Harry Perlman on May 4, 2000 by Nancy Solomon. Interview with Henry Yusen on December 9, 1999 by Nancy Solomon. Long Island Traditions collection.
[18] Interview with David Lurie on March 27, 2000 by Nancy Solomon. Long Island Traditions collection.
[19] Interview with Henry Yusen on December 9, 1999 by Nancy Solomon. Long Island Traditions collection.

1930 - 1940

With the stock market crash of October 1929, many of the proposed developments on the peninsula including the Wyngate homes were either postponed or abandoned altogether. The Wychwood building lost its financial backers and the Davis family was forced to resume ownership. Family members recall that Walter and his wife had to live in the building, and had very little help in maintaining the grand building. Other developments in Kensington and Great Neck were delayed until the late 1930s. However other plans continued.

In April 1930 the Village of Great Neck Plaza was incorporated, with George Hollis Kennehan as its first mayor. The following year, in 1931, the Villages of Russell Gardens and Thomaston were also incorporated. One of the reasons for these incorporations was so that developers would not have to answer to existing community ordinances. Under pressure the county and Town agreed that villages could be incorporated with less than 50 property owners.

During the early 1930s there was major evidence that the Depression hit Great Neck. A WPA and Home Relief Office opened in town that provided relief to those in need. Some families had to sell their homes, moving into one of the community's apartment buildings. The playhouses stopped production, and many of the area's theatre professionals no longer came to the village. There was an established whorehouse in the Robertson Block above the Mayfair Playhouse that was frequented by local residents and out-of-towners. The Zenith Motors gas station, operated by brothers Irving and Murray Yesk, in order to make ends meet, installed a slot machine at their station on Cutter Mill Road.[20] Better off families donated clothes and food to local churches. Construction all but stopped until the mid-1930s.

One of those projects was the new Levitt development called Strathmore, which opened in 1934 in Manhasset. Like other Levitt developments it did not allow Jews. The houses cost $8,000 - $20,000, with an average selling price of $11,000. However an almost identical development was located for the Village of Great Neck in 1937 that did allow Jews.[21]

One of the major capital projects that did take place in the new Village was the re-design of the train station and tracks. On January 18, 1935 the new station opened with lowered train tracks, a change that prevented auto and pedestrian accidents at the train crossing at Middle Neck Road. Mr. William Slocum Barstow of Kings Point made a donation of $32,500 towards the project to make it possible. Other contributors included Walter P. Chrysler, Frederick Gilsey, I.G. Wolfe and Richard Kehoe. The original Long Island Rail Road plan called for an elevated station, but Walter W. Davis and the investors fought for 7 years before this issue was resolved. The 1924 station was retained and remains standing today.

Taking advantage of the new train design and ease of commuting, more developers began eyeing the small village as a potential community of commuters. At the same time the Federal Housing Administration provided low-cost loans to real estate investors and developers, in an effort to get the nation's economy going again. On January 10, 1936 the Callan Brothers bought

[20] Telephone interview with Henry Yusen on January 16, 2001 by Nancy Solomon.
[21] Great Neck Record, September 14, 1937. Interview with David Lurie on March 27, 2000 by Nancy Solomon. Long Island Traditions collection.

from Walter W. Davis property in Great Neck Hills for their new Wyngate development. The Firm of Aspinwall & Titus, and architect Arthur W. Coote were the principal designers. In the first phase they planned to build 10 dwellings at a price of $12,000 - $18,000. Ultimately they hoped to build a grand total of 100 houses. Patrick J. Callan was the direct supervisor of the project. Aspinwall was well known as an architect specializing in Colonial architecture. Coote was familiar with the area, as he had designed homes in nearby Kenilworth and University Gardens.

The Wyngate houses set a new standard for single-family homes in the new Village. Although there had been some residences built in the area near the train station, the Wyngate homes stand today as a reminder of the town's suburban character. In various advertisements they talked about "The atmosphere of peace and charm is maintained at Wyngate by a group of congenial fellow-owners as the surest guarantee of life-long happiness to all home owners here." Callan stressed the development's "rolling hilltops" "spacious plots" and proximity to nearby shops, schools and transportation. The homes featured individual personalized designs equipped with "General Electric Oil furnaces, winter air conditioning, GE kitchen equipment, slate roofs, sewers and concrete roads and Old Shade Trees." The ads also stressed their convenience to Penn Station via the 24-minute train ride, and 2-car garages. Their prices started at $10,900 and ranged to $20,000, and like the Levitt developments Callan did not sell to Jewish families.[22] In later years these restrictions eventually crumbled. Seymour Antor's cousin Mr. Grauer was one of the first Jewish residents in the small community. According to Antor "he went up and down the block to each house and said "I'm the Jew."[23]

With the construction of the homes came new residents. They included residents of Forest Hills and other Queens Borough neighborhoods. According to the Great Neck News Walter Davis and the Callan Brothers specifically requested that the new community be included in the Village of Great Neck Plaza rather than Thomaston because Davis owned property in the community. These requests delayed the incorporation of Thomaston.[24]

Amidst all the renewed hope for the Village, Walter Davis, one of the men who made these developments possible, died of complications from asthma on July 17, 1936 at the age of 73 at his Great Neck home. According to Davis' obituary in the Great Neck News, Davis was a former mine operator and lawyer and president of the Wychwood Gardens. He had spearheaded most of the major housing developments, apartment buildings and community projects in the Village during 1900 - 1935. During his time he had seen the Village's community population double, watched as more and more people took the train to work in New York City, and saw more people purchase automobiles for personal use. These trends would have significant impacts on the Village, and their legacy is still present today.

The Depression also brought changes in existing buildings. On March 4, 1937 the newspapers reported that the Udall building at 30-32 Middle Neck Road was to be torn down for a new 1-story masonry building designed by H.A. Aspinwall, to be used as a market. The

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[22] New York Times, April 11, 1937.
[23] Interview of Seymour Antor by Village of Great Neck Plaza, 1996.
[24] Corrinne Coe, Village of Thomaston, Village of Thomaston, 1976. Interview of Harry Perlman on May 4, 2000 by Nancy Solomon. Long Island Traditions collection.

longtime Chin Chin Inn and Great Neck Flower Shop were forced to move from the 100 year-old structure.

In order to raise residents' awareness of the many local shops that called the Village home, a series of articles appeared in the Great Neck Record that highlighted the smaller stores. These included Catherine Scheiner's Knitting Shop at 4 Cutter Mill Road, and Albert Antor's new jewelry store at 72 Middle Neck Road, in operation "since 1914". Larger businesses also received attention including the numerous automobile showrooms. At the same time it was apparent that the Depression had still made many businesses insolvent. An article in the Great Neck Record on April 22, 1937 stated that a Great Neck business and home show would take place at the former Cadillac showroom at 117 Middle Neck Road. Other stores in town included Kriegal's Ice Cream Parlor, owned by German immigrants, and Uhlman's bakery, who had bought it from a sandwich shop. When World War II began the bakery owners put a notice in their window that said "We are not Nazis, we are Americans." However several German storeowners were the subjects of harassment.[25]

Other property owners such as Thomas Jackson were receptive to offers such as the one made by a movie operator. On May 13, 1937 the Great Neck Record reported that a new theatre was planned for Jackson's garage, across from the Great Neck Playhouse on Middle Neck Road. The new Squire Theatre would show movies only. The purchase price was rumored to be $175,000 for the former Cadillac showroom. The architectural features included a carerra glass divider in the lobby and on its façade, a candy store and interior shops.[26] According to Alfred Plesser the first meeting place for what was to become the Great Neck Synagogue was the upstairs of the Squire theatre.[27]

After a long hiatus from new construction the Village hosted its first new apartment building. On August 19, 1937 the Great Neck Record reported that the Windsor apartments at 21 Barstow Road were nearly complete. The new apartment building, owned by Irving Kaufman and Jacob Skoslow, featured automatic push-button elevators, glass enclosed showers, Venetian blinds and a voice intercom. As a garden apartment reminiscent of the village's early luxury buildings, it featured a landscaped 100 x 150 foot courtyard style garden. Sadly there was a major fire in one of the apartments just a year later, requiring new investment during the economically precarious times. Jacob Skoslow repaired the building and lived in it until his death in the 1980s.[28]

With the help of government Works Progress Administration funds, the Village was able to widen 3rd street (today's Bond Street), in an effort to alleviate parking problems. The village trustees also started paving Great Neck Road as part of a WPA project. In this same vein the Town of North Hempstead began to remove the trolley tracks on Northern Boulevard, as well as paving and widening the thoroughfare. These actions foretold the development of Northern Boulevard as a major commercial strip in the 1950s.

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[25] Interview of Henry Yusen on December 9, 1999 by Nancy Solomon. Long Island Traditions collection. Interview of Seymour Antor by Village of Great Neck Plaza, 1996.
[26] Interview of Harry Perlman on May 4, 2000 by Nancy Solomon. Long Island Traditions collection.
[27] Interview with Alfred Plesser by Village of Great Neck Plaza, 1996.
[28] Ibid.

Like other Long Island communities, Great Neck was the beneficiary of WPA funds for a new post office. The post office had been housed in a number of locations, including the Wychwood Building, from 1929 - 1938. As a result of negotiations with various property owners, the postmaster was able to begin contracting with the lowest bidder in October 1937. The best offer was from the Station Plaza Improvement Corporation, which offered a plot on Shoreward Avenue and Welwyn Road, where two apartment buildings were also planned. At the time there was a staff of 23 including the Postmaster, an Assistant Postmaster, three Supervisors and 19 letter carriers. The Postmaster's salary was $3,100 and the Assistant Postmaster made $2,700.

The Post Office was one of the best examples at its time of classical architecture combined with modern simplicity. Louis Simon and William Dewey Foster designed the steel frame building that opened in 1939. It featured wood floors that were supported by an 18-inch concrete base. The round entranceway and concrete driveway made it suitable for car parking, a novelty that was becoming part of other buildings. Sculptor Gaetano Cecere carved an impressive eagle above the main entranceway. Other decorative features included a terrazzo floor, walls of walnut veneer panels above marble wainscoting. Most of these features are intact today.[29]

By the close of the 1930s Great Neck Plaza was ready to resume its residential and commercial growth. In 1939 the Village's population was approximately 5,500. Although many projects had been delayed by the Depression, the community's investors had not abandoned the Village. With the Federal government actively supporting new real estate investment, the Village of Great Neck Plaza would become a premier example of affordable veterans housing.

[29] Post Office: United States post office, Great Neck" Architectural Record July 1941, v. 90 p.51.

1940 - 50

With the end of the Depression and the beginning of World War II, many investors were hesitant about building in the Village and waited until the war ended. However there were some changes in the community. The Village's Japanese citizens including Mr. Takagi, a photographer who owned a large Victorian home on Maple Avenue, lost his home and business place along with other Japanese citizens. They were sent to internment camps but returned to the Village after the war ended.[30]

The new Merchant Marine Academy had just opened on the grounds of the former Chrysler Estate. The Academy employed local residents including African Americans, 1st generation Americans from early immigrants, leading to more housing demands in the Villages of the Peninsula. This demand coupled with the Federal Housing Administration's loan program enabled many investors to plan affordable apartments and residential developments on Long Island and throughout the nation.[31]

One of the factors that affected the design of the new garden apartments was the government's favoritism towards the automobile. The FHA programs specifically asked housing developers to plan apartments that accommodated cars, recommending how many parking spots should be created for every new unit of housing.[32] The most common form of parking was an underground or backyard garage, or circular roads that could accommodate several automobiles.

The first major buildings in the Village were 8 and 10 Welwyn Road and 19 Schenck Avenue, also known as the Village Gardens. Designed by N.J. Sapienza of Manhattan, the structures boast classic Colonial features such as gable roof pediments, oculus windows, entablatures under the cornice, and full entrance porches. They are striking because they are surrounded by very simple garden apartments with few architectural details. Another major apartment building is Brookwood Hall at 90 Knightsbridge Road. Designed by Tooker and Marsh in 1939, the building is one of the few luxury apartment buildings that is still a rental property. The first residents were professionals and young couples whose parents were immigrants in the early 1900s. However after World War II there were some new European residents and Holocaust survivors. The building was attractive for many women with families because they could do their grocery shopping in the nearby village without having to drive, a skill few of the women who lived there possessed in the 1950s. In 1953 a small garage was added to the building. The structure included a large courtyard with a formal lobby, elaborate plantings and historic trees. Unlike other buildings in the Village, the Brookwood Apartments' attempt to convert to a cooperative building failed in the mid-1980s.[33]

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[30] Interview with David Lurie on March 27, 2000 by Nancy Solomon. Long Island Traditions collection.
[31] Carl Horowitz, The New Garden Apartment (Rutgers, NJ: Center for Urban Policy Research, 1983) p. 37-40; Andrea A. Krest "The Postwar Garden Apartment: Housing for the Middle Class in Bell Park Gardens, Queens" M.A. Thesis, Columbia University, 1984; Richard Plunz, A History of Housing in New York City: dwelling type and social change in the American Metropolis (New York: Columbia University Press, 1990) p. 122-136.
[32] Plunz, A history of housing in New York City.
[33] Interview of Jean Kippel and Mrs. Elmezzi on July 18, 2000 by Nancy Solomon. Long Island Traditions collection.

The largest developer during the late 1940s was Sol Atlas, a Great Neck resident whose family still lives and works in the community. Atlas initially targeted returning World War II veterans for his buildings. On April 26, 1946 the Great Neck Record reported that Atlas had two apartment buildings under construction. The first was a 44 unit apartment building on Welwyn Road and Shorewood Drive, and a larger 115-unit apartment building at Schenck Avenue & Shorewood Drive. Manoug Exerjian, who occasionally worked with Atlas, was also planning a 3-story building on 3rd street (now Bond Street) between Grace & Railroad Avenue (now North Station Plaza). The building was to become 5 Bond Street, and was designed to include street level stores, 2nd floor professional offices and a penthouse office on the 3rd floor.

The majority of Great Neck Plaza's apartment buildings were built during 1946-50 on Schenck Avenue, Gilchrest Avenue, Stoner Avenue, Grace Avenue and Welwyn Road. The apartments were typically 3 - 4 stories high with a courtyard entrance and one or two wings. They replaced simple 2-story homes that were built during the 1920s. The L-shaped and T-shaped apartment buildings hosted 1 and 2-bedroom units with combination living and dining rooms, square or aisle kitchens, push-button elevators, intercoms, and carpeting or wood-floors. The structures were usually brick-faced, creating a uniform streetscape for motorists. The bricks came from the Nassau Brick works, making the construction costs very modest.[34]

Shortly after Atlas submitted his plans to build the simple structures the United Nations requested the majority of the units for their workers, who would be working in nearby Lake Success at the Sperry Gyroscope plant. When the veterans groups learned of the deal they protested loudly and vigorously to Village authorities and to local newspapers. On July 12, 1946 the Great Neck Record reported that the UN agreed to release 90 apartments to veterans in the buildings including 56 apartments in a building on Schenck Avenue (Building No. 7), and 34 apartments in a building "now underway at the rear of the post office." The Record noted that the mayors of the villages had protested the original plan for UN workers only.

At the same time the August 2, 1946 Record reported that Manoug Exerjian planned a 42-unit building 3-story garden apartment at the southwest corner of Schenck Avenue and Gilchrest Road. The building is a virtual replica of Atlas' buildings. While many UN workers occupied these modest apartments, others lived in the 2nd stories of the commercial buildings near the train station and on Middle Neck Road. In addition others lived in apartments in the Grace building and Thomaston buildings.[35] Returning veterans and their families frequently worked in Manhattan, commuting to the city via the train.

The Village's growing population was reflected in the surrounding villages as well. In response to the population increase the Great Neck Chamber of Commerce was formed in November 15, 1946, according to the Record. This move may have also come in response to the construction of Sol Atlas' *Miracle Mile* in 1945, a stretch of department stores along Northern Boulevard. With the arrival of Lord & Taylor and B. Altman's, merchants in the villages were concerned that their commercial center would be overlooked by motorists shopping on Northern Boulevard.

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[34] Interview of Harry Perlman on May 4, 2000 by Nancy Solomon. Long Island Traditions collection.
[35] Interview of Barbara James Dunn on January 11, 2000 by Nancy Solomon. Long Island Traditions collection.

At the same time developers saw even more reason to build in Great Neck, as more conveniences were available to potential buyers and renters. On February 20, 1947 the Record reported that the Callan Brothers had started construction on the Town House apartments off Cutter Mill Road. Manoug Exerjian who also worked on many of Sol Atlas' buildings was the architect. According to the developers the four brick buildings would feature wide lawns, winding walks, flower gardens, evergreens and flowering shrubs, fireproof construction, wide picture windows, open balconies and rooftop sundeck. In addition the units included dining alcoves, television antennas, oversize closets, and washing and drying machines in each building. The four buildings would include a total of 150 apartments. Like their Wyngate development they restricted the apartments against Jewish and African American families.[36]

On August 29, 1947 the Record reported that Sol Atlas had submitted plans for the tallest apartment building in the Village: an 8-story apartment building on Welwyn Road between the telephone building and 11-13 Welwyn Road. Although there were residential height restrictions in place in the Village, there were no business zone height restrictions. Manoug Exerjian was the architect of the 101-unit structure. In addition to the large size of the structure, there were also no parking provisions. The proposal stirred the Village trustees to swift action. On September 19 the Village trustees held public hearings to limit commercial building heights to 4-stories and 60-feet. Although the building was never constructed, the Village passed an ordinance on November 21 that limited new commercial buildings to 60-feet in height, 65% density on lot, 5-foot side yards and 45-foot street set back. The ordinance also required that two garage spaces be provided for every five apartments. No building could be taller than 4-stories including a garage and penthouse. Among the supporters was the Wyngate Association.

During the fall of 1947 the Village also proposed the creation of five new parking lots including ones on Grace Avenue, Maple Drive & Walnut Street. The downtown parking lots would help local merchants attract local and out-of-town customers, one of the key priorities of the new Chamber of Commerce. The lots were approved in November and remain standing today.

A significant breakthrough occurred in June 1950 when Wanamakers department store announced it would build a store in a new shopping center created by Sol Atlas at the intersection of Middle Neck Road and Great Neck Road. Atlas claimed that the center would preserve the beautiful trees, yet offer shoppers a memorable experience in the new 50,000 square foot store. The 3-story structure would include a 2-story show window, two elevators and convenient parking for 500 cars. It was the first suburban store for Wanamakers. Unfortunately it would not stay long in the new center, and would be replaced by Stern's Department store in 1955 and later by Gertz Department Store.

By the end of the 1940s Great Neck was a totally different community than the one of the first half of the 20th century. There were numerous apartment buildings that were different in both style and size than its predecessors. These attracted people of modest means who wanted the bucolic surroundings offered by the new garden apartments, yet the convenience of being able to work in Manhattan. Most of the newcomers were 1st generation Americans whose parents had emigrated from Eastern Europe, Ireland, Italy and other European countries. Prior to

[36] Interview of Alfred Plesser by Village of Great Neck Plaza, 1996.

the period 1930 - 50 most of the residents were either laborers or merchants who resided along Walnut and Pearce Streets, or among the well to do who had left the city for the luxury apartments epitomized by the Westminster or the Wychwood. These changes were noticeable to long-time residents who moved to older residential communities such as Great Neck Village, Kensington or Kings Point. At the same time new Jewish immigrants who arrived in the Village prior to the 1940s had also moved and established religious institutions including Temple Beth-El. Older residents saw the new immigrants as changing the composition of their neighborhoods, leading many of these families to move out of Great Neck.[37]

The architecture of the downtown commercial area also saw changes. The historic commercial buildings remained, but there were new ones that offered a different vision of the community - a modern façade with sparse ornamentation. The shopping center built by Sol Atlas marked a new beginning for the downtown, along with the new stores on Bond Street. The addition of parking lots marked the dominance of automobiles as the common mode of transportation within the Village and in surrounding communities. These priorities - of modest affordable apartments and new stores with convenient parking- would continue to influence the Village's surroundings for many decades.

[37] Interview of Harry Perlman on May 4, 2000 by Nancy Solomon. Long Island Traditions collection.

1950 - 70

By the beginning of the decade most of the major expansion within the Village had been completed. However Great Neck Road was plotted and paved, creating a new commercial thoroughfare for storeowners. The fireman's fairs on Grace Avenue and Middle Neck Road ended as new office buildings replaced the open fields. Although the fair was then moved to the field on Great Neck Road, it was also replaced with office buildings.[38] New stores opened including Jahn's ice-cream parlor at 1 Cutter Mill Road.[39] In 1951 the United Nation left its headquarters in Lake Success, changing the international culture of the Village. Their departure also made way for new residents of different backgrounds, especially more Jewish Americans. During the next 15 years more Jewish residents moved into the villages, so that by 1963 almost half of the population was of Jewish background.[40] Unlike earlier Jewish residents, there were many who quickly found places of worship, and young children were often not the only Jewish students in local schools.

At the same time there were growing concerns among local residents. The Cold War had permeated many aspects of daily life. There were routine exercises to test the Village's preparedness in the event of a bomb attack, including public alerts and the creation of bomb shelters at the Colony Hotel and other large buildings.[41] Other issues included the growth of apartment buildings such Eden Terrace, planned at the corner of Grace Avenue & Gilchrest Road.[42] On September 29, 1955 residents in the Village of Great Neck held a forum on "Apts. Threat to Suburban G.N." Hosted by Great Neck Democratic Club, president Bertram Harnett said "unless this trend is checked, it is obviously going to lead to steadily increasing problems of traffic, school construction, water supply and policing…." At this point in time, however, there was hardly any space left in the Village of Great Neck Plaza for new apartment buildings.

During the 1960s Great Neck Plaza was a popular nightspot, having several nightclubs that allowed people of different racial backgrounds to gather and socialize. A club on Cutter Mill Road hosted such celebrities as Della Reese, along with jazz players and Irish musicians. The Nightcap on Middle Neck Road was known as a "black and white bar" because it attracted a mixed audience.[43]

Many of the new buildings during the 1960s were commercial services. They included the Bayberry-Great Neck Hotel at N. Station Plaza & Barstow Road. The modern building included 63 rooms, opening in April 1962. Just down the block the Chase Manhattan Bank was built in 1961. Architects Benjamin Thompson and Paul Dietrich of the Architect's Collaborative founded by Walter Gropius, an internationally recognized architect known for his modernist style, designed the landmark bank. According to local residents it was not well received.[44]

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[38] Interview of David Lurie on March 27, 2000 by Nancy Solomon. Long Island Traditions collection.
[39] Interview of Harry Perlman on May 4, 2000 by Nancy Solomon. Long Island Traditions collection.
[40] New York Herald Tribune September 29, 1963.
[41] Great Neck Record June 4, 1953.
[42] Great Neck Record June 9, 1955.
[43] Interview of James Dunn on January 11, 2000 by Nancy Solomon. Long Island Traditions collection.
[44] Village of Great Neck Plaza building records. Interview of Harry Perlman on May 4, 2000 by Nancy Solomon. Long Island Traditions collection.

1970 - present

In the past 30 years there have been some new buildings constructed including several apartment buildings and new office buildings, particularly along Cutter Mill Road and Great Neck Road. In January 1978 Michael Harris Spector designed a new building "Grace Tower" at 3 Grace Avenue. The white concrete structure had a 2-level parking garage connected to the building's rear entrance, so that motorists could enter the building without having to walk around the block. The structure was expected to house a restaurant, stores and offices, but few stores located there due to the lack of visibility. There was a fire that was set by the restaurant. The building was later reconstructed. Today the primary tenants are offices and a travel agency.[45]

In June 1978 Crossman Cadillac relocated from its operations at 15 Barstow Road to a new location. The round-shaped building today is the New York Sports Fitness Center.

In 1976 many communities took the opportunity of residents' patriotic fervor and interest in history to enact historic preservation ordinances, in honor of the country's bicentennial. The Village of Great Neck Plaza passed a Historic preservation ordinance in December 1976. Their first and only actions were to designate the Grace Building at 11 Middle Neck Road and the Thomaston building on 8 Bond Street. Sidney Berg, the owner of the Thomaston building, fully restored the historic site, with an eye to making it a profitable commercial building with stores on the first floor and professional offices on the upper floors. The building is listed on the National Register of Historic Places, along with the Grace Bulding and the Post Office.[46]

[45] Interview of Harry Perlman on May 4, 2000 by Nancy Solomon. Long Island Traditions collection.
[46] Great Neck News Magazine, December 1976.

PRESERVATION RECOMMENDATIONS

Designating Landmarks

Under the Village's Historic Preservation Ordinance, passed in August 1999, the Village has the power to designate historic landmarks in the Village, under the newly created Historic Preservation Commission.

During the past 20 years there has been an increased awareness among preservation professionals including architectural historians, folklorists, cultural geographers and landscape architects that a building's historical and cultural significance can be determined not simply through observation of a structure's design but also through its connection to the social and cultural changes of a community's residents. Buildings not only represent the field of architectural design but also the experiences of different generations as they settle within a particular community. As a result there is a newfound appreciation of not only "high-style" architecture designed by professionally trained architects but also "vernacular" architecture whose designs reflect the beliefs of a group of builders and residents.

The Village of Great Neck Plaza is fortunate in possessing excellent examples of both kinds of architecture. The Wychwood Apartments, the Chase Manhattan Bank, the Grace Plaza Building are foremost examples of structures that reflect the desires of their owners to make their mark in the Village. All confer a status on its occupants whether they were customers or residents associated with wealth and economic prosperity. On the other hand the modest apartment buildings of the 1950s along Schenck Avenue and Shoreward Drive reflect the Village's new identity as a place for those starting on their journey toward upward mobility. The simple designs of Sol Atlas and Manoug Exerjian made the suburban experience more affordable to veterans or clerical workers at the nearby United Nations. In a similar vein the row houses along Pearce and Walnut Streets remind us of the hard work of immigrant laborers that made the grand estates possible.

In order to preserve these culturally distinct structures, Long Island Traditions recommends that the Village designate four historic districts that represent four cultural trends:

a commercial historic district for the period 1850 - 1965 that would include the main storefronts and office buildings on or near Middle Neck Road, Station Plaza and Barstow Road;

a vernacular housing historic district for the period 1850 - 1960 that would include the Pearce & Walnut Place row houses and the Wyngate houses within the boundaries of the Village;

the 1920s apartment-hotel buildings and the modest apartment buildings built c.1935 - 55.

In addition there are several religious buildings that are architecturally and historically significant that are recommended for individual designation. These include the Community Church on Stoner Avenue and St. Paul's Church on Grace Avenue.

Commercial District

There are several noteworthy examples of 19th and 20th century commercial buildings within the Village. These include:

the Robertson Block on 29-35 N. Station Plaza
the Telephone Company building on Barstow Road & S. Station Plaza
the Grace Plaza Building at 11 Middle Neck Road
the Thomaston Building at 8 Bond Street
5 Bond Street
10 Grace Avenue
24, 28, 36 Middle Neck Road
EAB Bank at 51 Middle Neck Road
113-117 Middle Neck Road including the Squire Theatre
58-68 Middle Neck Road
67-85 Middle Neck Road
the Nassau Building at 45 Middle Neck Road
43 S. Middle Neck Road
the Plaza Building at 1 Cutter Mill Road
the United States Post Office at 1 Welwyn Road
the Chase Manhattan Bank at 22 Grace Avenue

These buildings are in relatively good condition from a structural point of view and include some excellent examples of specific architectural styles including the Telephone Company building, the Robertson Block, the Chase Manhattan Bank and the properties already listed on the National Register of Historic Places (the Post Office, The Grace Plaza and Thomaston Buildings). In addition there are several commercial buildings that reflect common building trends in the 1920s including the Tudor revival structures at 113-117 and 67- 85 Middle Neck Road, and the Art-Deco building at 58-68 Middle Neck Road. The vernacular storefronts of 43 S. Middle Neck Road, 24, 28 and 36 Middle Neck Road reflect the modest standards of their original owners and builders in the 1920s, and are well-preserved in their original forms. Another structure of note is the neo-classical Nassau Building whose 3-tiered façade follows classical commercial design precepts.

The dominance of buildings constructed during 1900 - 1930 reflects the intense commercial development of the Village during these speculative years. That they have survived intact to the present day is truly remarkable and reflects the community's preference for these historical buildings. From a visual perspective the commercial buildings provide a relatively uniform façade to passing motorists, with the exception of those structures who have enlarged the height and width of the traditional window and door openings. While some may credit the 1955 ordinance of height restrictions on commercial buildings, the early construction dates of these buildings also suggest that their builders had specific design criteria. The easy availability of

diverse kinds of materials and structural elements during this period also confirms that the builders adhered to an unstated design vision, but one articulated in the builders journals of the time including Architectural Record and Builders' Journal. Their appeal is also seen in nearby communities including Manhasset, Hempstead and Port Washington, as well as in the Queens communities of Forest Hills and Kew Gardens. Preliminary research in these journals indicates that the design of commercial buildings follows common designs found in the European countries of England, France and the Netherlands, where wealthy businessmen often traveled. These European patterns are also evident in the high-style apartment buildings including the Wychwood, Westminster Hall, 1 Hillside Avenue and the Windsor Apartments.

In order to preserve the commercial buildings it is recommended that:

> A district for commercial buildings as outlined above be designated as a historic landmark district on the local level, and that national register nominations be prepared for the state and national registers of historic places, so that the buildings owners can receive federal tax credits should they remodel according to the standards established by the National Park Service.
>
> Also recommended is the establishment of a fund to assist owners in meeting national standards, so that reluctant owners might be encouraged to take the necessary steps to meet the sometimes costly demands for sensitive restoration projects.

Vernacular Houses

There are two distinct housing developments within the Village:

The Walnut & Pearce Place homes
The Wyngate homes

In addition there are several sites that are reminders of earlier developments including houses on Park Place and on Chapel Place. The houses are generally small in size and scale, situated on 50' x 100' lots. As mentioned in the previous section the Pearce & Walnut Place homes were built in the late 1800s for workers on the surrounding estates. The 2½ story single- and two-family homes have both gable and eave front facades, side entrances and small backyards with shared driveways. The homes are similar to other late 19th-century workers' houses in Port Washington and Roslyn Heights. They were not built by any one person.[47]

Many of the homes have undergone exterior siding changes, the most common being the addition of vinyl or aluminum siding and the enclosing of front porches. However these changes can be reversed. The size and overall form of the homes retain their original configurations and orientations towards the street. The early 20th-century homes on Park and Chapel Place are architecturally unique, surrounded by 1950s apartment buildings. According to oral histories and historical maps these streets were once dominated by single-family homes similar in style, but

[47] Interview of Harry Perlman on May 4, 2000 by Nancy Solomon. Long Island Traditions collection.

were torn down to make way for the new garden apartments. They are significant because they reflect an earlier historical period than the surrounding structures.

The Wyngate development of the late 1930s is one of the best-preserved residential neighborhoods in this village dominated by apartment and commercial buildings. Many homes in the development are pristine examples of colonial revival vernacular architecture. The modifications to these homes are minor and unobtrusive. In addition the homes represent the first generation of suburban homes in the Village that were preceded by nearby developments in Russell Gardens and Strathmore at Manhasset. The central prominence of the development's park as a central square conveys the historical romanticism of the New England village square, and is continually maintained by the residents. The first residents of the development were modest income professionals with children who typically commuted to New York City for their livelihoods. The development continues to reflect this socio-economic type. However there are more ethnic groups represented today than in the first years of the neighborhood.

In order to preserve these homes we recommend:

The creation of one historic district that includes the two neighborhoods and the isolated homes on Chapel and Park Place.

Create a series of interpretive programs such as an annual walking tour, a slide or video show, or an outdoor interpretive exhibit that examines the homes' historical origins, its architectural history and social change within the Village to local residents.

Apartment Buildings

The study of the design and construction of 19th and 20th-century apartment buildings is a relatively new field in the history of architecture, although there is increasing recognition among architectural historians and preservationists that they are worthy of attention and preservation.[48] Although much of the academic literature on apartment buildings has centered on the opulent urban structures such as the Dakota building in New York City, there have been some thoughtful studies of garden apartments such as those found in Great Neck Plaza.

The early 20th century buildings of Great Neck Plaza reflect the luxury apartment hotel concepts found in New York City, and not surprisingly were designed by architects based in Manhattan. The Wychwood Apartment buildings is perhaps the premier example of this type of buildings. Schwartz & Gross were well known for their ornate structures that dominated Morningside Heights and Park Avenue during the early 1900s. Strangely, the Wychwood is more elaborate in its height and details than their works in Manhattan, and may reflect the desires of Walter W. Davis and the prime investors in the Village. Davis had traveled extensively in Europe and saw the châteaux buildings that dominate Paris' banks. Although

[48] See for example, Richard Plunz, A history of housing in New York City; Carol Horowitz, The New Garden Apartment (Rutgers: Center for Urban Policy Research, 1983); Andrea A. Krest The Postwar Garden Apartment: Housing for the Middle Class in Bell Park Gardens, Queens" M.A. Thesis, Columbia University, 1994; Claudia Henao "History and Development of Forest Hills Gardens, Forest Hills, New York" M.A. Thesis, Columbia University, 1984; Richard Longstreth "The Extraordinary Postwar Suburb" Forum Journal v. 15 no.1

there is no record of his impressions of these buildings Davis did write notes to the effect that he sought European style buildings and landscaping for the new buildings.[49] Particularly important to Davis were the landscaped gardens, an amenity that was pioneered by Frederick Law Olmstead and pursued by various professionals. The Wychwood gardens originally extended to Middle Neck Road. When their frontage was sold in the early 1950s the gardens' courtyard was preserved and remains today for the residents. In contrast Westminster Hall and 1 Hillside Avenue do not have formal gardens but instead boast handsome lobbies and ornate features such as stained glass transoms and bay windows. The half-timbered Tudor style structures also share stylistic elements with the earlier downtown commercial blocks on Middle Neck Road.

Although there has been scant documentation of other apartment buildings on Long Island, it is clear from a reconnaissance survey scan that the Wychwood, Westminster Hall and 1 Hillside Avenue are excellent examples of "high-style" apartments based on European models. In addition the buildings reflected Great Neck's newfound status as a place of leisure for the upper classes of Manhattan and investors in the "Gold Coast" area of the North Shore. However people of many different backgrounds and classes now own the cooperative buildings, reflecting Great Neck's transition to a more economically and culturally diverse community. Coincidentally a relative of Walter Davis is currently President of the Wychwood's Board of Directors, a cooperative corporation that replaced the earlier family-owned building in 1986.

As the oldest apartment buildings in the Village they are deserving of special preservation considerations. The structures are in good condition. However should they need structural rehabilitation the Village should consider using the proposed preservation assistance fund to ameliorate any hardships on the owners. Some of the residents are long-time tenants and may not have the financial resources as newer owners do. As a result some capital improvements may cause financial hardships if the historical integrity is to be maintained. The buildings should also be nominated to the state and national registers in order to take advantage of federal and state incentive programs.

Equally significant are the Depression era buildings that include the Camelot/Dunstone Gardens apartments, Brookwood Hall, the Windsor Apartments and the Village Gardens apartments. The nostalgic attitude of Colonial style buildings in both the small diminutive Camelot/Dunstone gardens and the high-rise towers reflect the region's optimism yet wariness of the days to come following the Great Depression. The differences in scale among the buildings reflected the desire to attract people of different backgrounds, helping establish Great Neck as a place for families, new immigrants and the upwardly mobile. At the same time the architectural styles insured respect for their predecessors and social conventions previously established.

The clearest departure within the apartments was the numerous post-war buildings designed and financed by Sol Atlas and Manoug Exerjian. The simple "brick boxes" of Schenck and Gilchrist Avenues, replicated throughout the Village, signaled a new era for returning veterans, administrative workers at the United Nations, and the children who grew up in the Village. The Federal Housing Administration promoted the L-, T- and courtyard-shaped buildings in the same way that Levitt's cape-style homes came to dominate Long Island. Their

[49] Historical records, Village of Great Neck Plaza.

prevalence can be found throughout Roslyn Heights, Freeport, Hempstead and other Long Island communities and Queens.

While the exteriors of these buildings are remarkably similar and repetitive, they do reflect the interest of attracting young couples and families to the Village, as well as the growth of real estate investors on Long Island. The same structures can be found throughout the suburbs of New York City and within the city limits because they were economically profitable to the investors yet appealed to a younger generation who could not afford the luxurious amenities of the older apartment buildings in the Village. As a result the apartments are not as significant from an architectural point of view as they are from a cultural perspective.

In order to preserve the complex history of apartments in the Village we recommend that the Village submit a historic district nomination for local, state and national registers.

Religious Institutions

The Village of Great Neck Plaza has two noted religious structures:

St. Paul's Church on Grace Avenue
The Community Church on Stoner Avenue

St. Paul's Church is a c. 1924 structure that was the primary home to the Village's Episcopal population, primarily those families who originally settled Great Neck. The church occupies a large plot on the Village's eastern boundary with Thomaston. Originally the church was the primary place of worship for the Protestant community. It has several related structures including a parish house that burned in 1970. The remaining structures and roof are in fragile condition and extremely threatened.

The Community Church on Stoner Avenue is in comparably better condition than St. Paul's Church. It has a long-standing history as welcoming newcomers to the Village. Many congregations held their first meetings in the church including Temple Beth-El in the late 1920s and Temple Isaiah today. Various secular organizations have also met there including the NAACP and the National Organization of Women.

While both have retained many of their historical and architectural traditions there is concern that St. Paul's may continue to decline so that a new building can be erected. Such an action is more common among religious institutions today as they face high maintenance costs and declining congregations who can ill afford the costs. It is therefore critical that the Village designate the institutions as local landmarks, along with state and national designation. There must also be more interaction between the Village and church officials to discuss how best to preserve the historical buildings. Various state programs such as environmental bond acts provide funds for restoring historic structures. Discussions with the Town of North Hempstead, which recently approved an environmental trust fund, might also provide funding for these historic sites. Without direct assistance their fates could be similar to the Kensington-Johnson School, a c. 1924 school across from the Community Church that was torn down to make way for a new condominium development.

GREAT NECK PLAZA ARCHITECTURAL SURVEY
ALLEN FAMILY CEMETERY

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Resource: Allen cemetery

Block/Lot: 145/36

Resource type: Family burial plot

Owner's name: VGNP

Date of construction: ca. mid-late 19th century

Dimensions: 6' X 12'

Integrity: Low (see Pearce Place)

Description: Three headstones, two in brownstone and one in a lighter stone, are located immediately adjacent to 17 Pearce Place at the rear of the attached garage. The stones are upright but appear to be illegible. The owners of No. 17 enlarged the garage in 1991, obscuring the cemetery from the street. At present the tombstones can only be viewed from a distance, as they have been fenced into the backyard.

Historical information: A note on a survey map for No. 17 Pearce Place in the Building department file indicates that the 1874 A.A. Robbins Map of Queens County shows this burial ground (plate 4, page 25, lot 17; 647).

The 1914 Belcher-Hyde Atlas of Nassau County shows a cemetery in this area on the property of a George Pierce, but the present Pearce Place was only platted after 1919. A 1977 survey by the Society for the Preservation of Long Island Antiquities (SPLIA) reports that the tombstones are engraved with the name "Allen."

According to a historical map of Great Neck drawn up in 1940, the Allen family owned property in the immediate area and had a burial plot there. From an article in the Great Neck Record 8/5/93:

> A genealogy of the Allen family at the Great Neck Library traces this family's origins to England in the 1660s. The famous Revolutionary War figure Ethan Allen is a descendant. This family had extensive land holdings throughout the peninsula, most notably the Saddle Rock Grist Mill.

Elijah Allen (1777-1829) ran the gristmill.

The 1977 SPLIA survey indicates that the cemetery was then accessible but poorly maintained and a frequent victim of vandals.

According to evidence on the Sanborn fire insurance maps for 1919 and 1926, Pearce Place was platted and developed sometime between those years. The 1926 Sanborn Map shows an unusually large open space between numbers 15 and 17 Pierce Place (compared with the space between other sets of houses on the block), where the cemetery would have been.

Sources:

1. VGNP Building Department file for 17 Pearce Place.
2. E. Belcher-Hyde, *Atlas of Nassau County, Long Island,* 1914, Great Neck Station (VGNP Historic Preservation file).
3. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1919 and 1926) (New York Public Library, microfilm reel 37).
4. Ellen Cole, *Historic and Natural Districts Inventory for Great Neck Plaza* (Setauket, N.Y.: Society for the Preservation of Long Island Antiquities, 1977), GNP-29 (VGNP Historic Preservation file).
5. Roberta Pincus, *This Is Great Neck* (Great Neck: League of Women Voters, 1975).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. West elevation viewed from Ardsley Place

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 9 Ardsley Place

Block/Lot: 268/73

Building type: Detached single-family house

Owner's name: Robert and Roberta Silverstein

Building name: NA

Historical name: Part of Wyngate development

Date of construction: ca. 1936–1939

Architect: Unknown (see historical information)

Building dimensions: Not available

No. of floors: Two with basement

Decorative features: Brick pilasters defining central bay, first-story bay window and arched full-height window, wooden window shutters

Siding material(s): Brick and wood

Roof style: Cross-gabled with flared eaves; dominant, steeply pitched front gable capped by a hip; and gabled dormer

Roofing materials: Slate

No. of entrances & placement: Front entrance at west elevation on Ardsley Place, rear entrance at east elevation

Chimneys & placement: One exterior at south elevation

Architectural integrity: Moderate-High

Architectural style: Eclectic with Tudor and Colonial Revival references

Description: 9 Ardsley Place is a four-bay, two-story red brick house of asymmetrical design. The jerkinhead roof of its front-facing gable dominates the façade of the house. The roof, which is this house's defining feature, alludes to Germanic rather than British precedents. Other Tudor Revival elements include the semi-hexagonal bay window and the round-topped arch over the full-height first-story window (perhaps originally a door) on the front façade. (The fanlight at the top of this window is a Colonial Revival rather than a Tudor Revival detail.) These features delineate the primary public rooms of the first story. The front entrance is set back from the principal part of the façade and is accessed through a first-story entrance porch beneath the principal roof. An attached garage has arched double doors of wood. Each garage door has is glazed with two fixed panes.

Interior: The interior of this house was not examined. Most Wyngate homes were designed around a central stair hall and include a living room, dining room, kitchen, maid's room, and bath on the first floor and two to three bedrooms and two baths on the second floor, as well as terraces and roof decks. (See 185, 205, 217 Schenck Avenue, 12 Wyngate Place, and 31 Welwyn Road.) Extensive renovations, including the relocation of original rooms, were made to the interior in 1988.

Historical information: The Callan Brothers of Great Neck built the Wyngate development between 1936 and 1939. Wyngate was designed to look like a fantasy version of an English country village, with Tudor and Colonial Revival houses on winding roads named to evoke "Old England," but with all the up-to-date amenities. Ads tout "period homes" and "old shade trees" as well as "GE-equipped from cellar to garret." Another ad for a Wyngate house describes it as a "pretentious all-brick Colonial." With five bedrooms, three baths, breakfast room, sundeck, two porches, two-car garage, and a landscaped corner plot of "almost a quarter acre" the home is described as "a rare value for Wyngate—and a rare find for you."

The ads indicate that, at the time, the Callan Brothers had been in business for 35 years.
A review of files for Wyngate in the VGNP Building Department indicates that architects Sterling M. Palm, Arthur Coote, and George Thompson designed many of the houses. Palm also designed the house at 22 Chapel Place, and Coote designed a second-story addition to the house at 55 South Middle Neck Road.

Sources:

1. VGNP Building Department files (while original plans for this house are not on file, plans for the 1988 interior renovations are).
2. Advertisements for Wyngate, Collection of Long Island Traditions, Port Washington, N.Y.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. South elevation viewed from Cutter Mill Road

Figure 2. West elevation viewed from Ash Place

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 1 Ash Place (at Cutter Mill Road)

Block/Lot: 300/302-303, 383

Building type: Residential apartment with professional suites on Cutter Mill Road

Owner's name: Empire Management

Building name: Cutter Mill Ash Place Professional Suites

Historical name: Ashwood Apartments

Date of construction: 1940

Architect: A.G. Hillberg (Manhasset)

Building dimensions: 104' X 125' X 118' X 179'

No. of floors: Three with basement

Decorative features: Brick belt courses above first story and at cornice line; elaborate brick sill course at top story; brick projections at corners designed to evoke quoins

Siding material(s): Brick and concrete

Roof style: Flat with parapet

Roofing materials: Slag

No. of entrances & placement: Three entrances to apartments and two entrances to professional suites at west elevation on Ash Place; entrances to four ground-floor professional suites on south elevation at Cutter Mill Road; rear entrance at basement level on east elevation

Chimneys & placement: None

Architectural integrity: Moderate-High; original windows replaced

Architectural style: Colonial Revival

Description: This red brick (and concrete base) walk-up apartment house in a modified "H"-plan is asymmetrical in design. Three entrances to the apartments are located off a small garden court located in front of the connector of the "H" at the west elevation on Ash Place. One entry is located in the center section and one in each flanking wing. Sidelights and a broken pediment frame each of the three paneled doors. Low red brick walls laid in a decorative pattern front the garden court. These walls culminate in two brick pillars coped with stone and topped with lanterns, which flank a central walkway through the court. Two professional suites are located on the ground floor of Ash Place and are accessed directly from the street.

The south elevation on Cutter Mill Road features three rectangular forms that gradually set back from the street. Four professional suites are located at the ground floor on Cutter Mill Road.

The fenestration pattern alternates lines of single and paired double-hung aluminum windows (replacing the original wooden six-over-six windows). Windows have brick sills. The building is ornamented with brick belt courses above the first story and at the cornice line, an elaborate brick sill course at the top story, and quoin-like brick projections at the corners. The quoins, belt courses, and door surrounds reference the Colonial Revival. The broken pediments, in particular, are Georgian.

Interior: The interior was not examined. This building was constructed with 36 apartments. Their living rooms had red oak floors with borders. Kitchens had combination sink-and-tub fixtures of enameled iron with a swing faucet spout. Tiled bathrooms included pedestal sinks and porcelain towel bars; recessed soap, glass, toothbrush holders, and toilet paper holders. Terrazzo floors were used in public spaces. The original wooden windows were double-hung, six-over-six.

Historical information: NA

Source: VGNP Building Department file.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. East elevation viewed from Ash Place

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 4 Ash Place

Block/Lot: 213/07

Building type: Detached single-family house

Owner's name: Scott and Christina Reiss

Building name: NA

Historical name: NA

Date of construction: ca. 1926–1930

Architect: Unknown

Building dimensions: Not available

No. of floors: Two with attic and basement

Decorative features: Shutters on front windows, small diamond-paned casement windows on north elevation at first floor on either side of chimney (possibly original)

Siding material(s): Vinyl siding, brick chimney

Roof style: Side-gambrel with full-width shed dormers at front and rear

Roofing materials: Asphalt

No. of entrances & placement: Front entrance at east elevation on Ash Place, side entrance at south elevation, and rear entrance at west elevation

Chimneys & placement: One exterior at north elevation

Architectural integrity: Moderate; the porch has been enclosed; siding, windows, and shutters not original

Architectural style: Dutch Colonial Revival

Description: The side-gambrel roof form and the small diamond-paned casement windows on either side of the chimney are the style cues on this wood-frame three-bay, two-story house. A full-width, single-story porch dominates the principal façade; two bays of the porch are enclosed. The remaining open bay of the porch shelters the front entry. A driveway leads to a wood-frame garage at the rear of the property.

Historical information: Similar three-bay, wood-frame, single-family houses with garages are located next door at No. 6 Ash Place, and on Chelsea Place and Park Place. All these houses predate the incorporation of the VGNP in 1930, as there are no construction records on file for any of these buildings. Ash Place and Chelsea Place are not platted on the 1926 Sanborn Map, and so presumably were developed after 1926 but before 1930. The Park Place houses are older; they do not appear on the 1919 Sanborn Map, but are visible on the 1926 Sanborn Map.

Source: *Great Neck, Nassau County* (New York: Sanborn Map Company, 1919 and 1926) (New York Public Library, microfilm reel 37).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. North elevation viewed from Grace Avenue

Figure 2. View from central garden court on Barstow Road

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 19 Barstow Road

Block/Lot: 199/212

Building type: Residential apartment

Owner's name: Barstow Owner's Corp.

Building name: Camelot Cottages/The Garden Walls

Historical name: Dunstone Gardens/Barstow Gardens

Date of construction: 1939

Architect: Wesley Sherwood Bessell (New York)

Building dimensions: 71' X 109'

No. of floors: Two with basement

Decorative features: Bluestone terraces; lampposts; wrought-iron railings, treillage

Siding material(s): Brick, wood, and stucco

Roof style: Cross-gambrel with shed dormers

Roofing materials: Asphalt and copper

No. of entrances & placement: Seven of the eight apartments have front and rear entrances; the additional apartment has only a front entrance. There is a cut-through to the garden court from the rear (east) elevation (two apartments have entrances off of this passage), and there are eight garage entrances**.**

Chimneys & placement: Five chimneys—one exterior chimney each at inside eave wall of north and south wings, one interior chimney at ridge of east (central) wing, two interior at the ridges of the north and south roof

Architectural integrity: Moderate-High; slate roof has been replaced and some minor exterior features removed

Architectural style: Dutch Colonial Revival

Description: This two-story brick building of eight attached duplexes is arranged in a "U"-shaped plan around a generous landscaped court. Its gambrel roof with flared eaves and shed dormers, and the front-facing gambrel ends on its north and south elevations, reference the Dutch Colonial Revival style. The central court, on Barstow Road, is delimited with low brick walls with bluestone coping and is bisected with a central brick walkway. (A picket fence runs along the Grace Avenue side of the lot.) Each apartment has its own entrances and a flagstone terrace off the central court. Exterior brick walls are painted white. Fenestration is irregular, with single, paired, and bay windows (with copper roofs) in four-over-four, six-over-six, and eight-

over-eight configurations. Windows have oak lintels and sills, now hooded with aluminum. Some lintels are arched. Exterior stairs have bluestone treads.

The basement level contains eight garages, as well as storage and utilitarian space. The garages are accessed via a sloping drive below grade at the rear (east) elevation. The original roll-up garage doors each had two rows of glass panes along the top.

The roof was originally slate. In addition, the architect specified that the brick exterior was to be whitewashed and that second-story windows have white wood shutters. Exterior doors were made of white pine, paneled and glazed with bottle glass in the top half, perhaps to suggest a Dutch door (unit D appears to have this door). Additional exterior features called for in the plans included wrought iron balconies and brass footscrapes and apartment numbers.

Interior: The interior was not examined. The first floor of each unit was designed to include a living room, dining room, kitchen, and coat closet. The second floor of each unit consisted of two bedrooms, a full bath, and a linen closet arranged around a central hall. Each apartment was to have front and rear doorbells. A buzzer in the floor of the dining room would ring in the kitchen. Kitchen fixtures included linoleum counters with chrome binding; gas ranges; floor-to-ceiling dressers; broom closets; vegetable, flour, and bread bins; and built-in ironing boards.

All living room, dining room, stairways, and second floor walls were to be finished from the floor to the ceiling in stained, shellacked, and waxed Idaho pine or pecky Cypress with crown molding. First-story interior doors were specified as "paneled and molded on both sides, or batten." The plans called for random-width pine floors, except for kitchens, which had linoleum floors, and baths, which were tiled. The living room and dining room of four of the apartments were to have beamed ceilings of oak using "sound old timber." Living rooms featured recessed bookcases with adjustable shelves and fireplaces with bluestone hearths. Bedroom closets were lined with cedar veneer, and had full-length mirrors on the doors. Each master bedroom was to have a telephone outlet. Electrical outlets were to have coverings with antique brass or pewter finishes. Oil heat was delivered via radiators.

Historical information: Carl and Elizabeth Watson of Dunstone Court, Inc. hired New York architect Wesley S. Bessell to design the apartments in 1939. Bessell, whose office at the time was at 16 E. 52nd Street, had worked in Great Neck earlier in his career. He designed the Kensington School, later known as the Kensington-Johnson School, which was built in 1921 on Middle Neck Road. The school was demolished in 1981.

Sources:

1. VGNP Building Department files.
2. Harold Donaldson Eberlein, "The Kensington School, Great Neck, Long Island," *Architectural Record* 52 (1922): 198-210.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. West elevation from Barstow Road

Figure 2. Detail of entry on Barstow Road

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 21 Barstow Road

Block/Lot: 192/189

Building type: Residential apartment with professional suites at street level

Owner's name: 21 Barstow Rd. Owners Inc.

Building name: The Windsor

Historical name: The Windsor

Date of construction: 1937

Architect: George W. Springsteen (Manhattan)

Building dimensions: Not available

No. of floors: Six

Decorative features: Brick sill course and stone belt course at first story, semicircular stone arches above stone lintels at upper story, stone medallions at the roofline, arched lobby windows with keystone lintels, classical door surround, recessed entry porch with fluted columns, stone urns

Siding material(s): Brick, stone, wood

Roof style: Flat with parapet

Roofing materials: Unknown

No. of entrances & placement: Main entrance to apartments and entrances to two professional suites at west elevation on Barstow Road; side entrances at south elevation on Grace Avenue and at north elevation off parking lot; rear entrance at basement level at east elevation

Chimneys & placement: None

Architectural integrity: High

Architectural style: Colonial Revival

Description: Built in a modified "H"-shaped plan, this red-brick elevator apartment building has a central wing with entrance bay flanked and fronted by two perpendicular wings. Projecting brickwork is used to delineate bays and suggests corner quoins. Windows are double-hung aluminum. On the principal façade, attenuated, fluted columns support a recessed central entry porch. A fanlight with scalloped molding and sidelights frame the symmetrically balanced center door. Arched windows topped by keystones bring light into the reception area. First-story windows are delineated by a brick sill course below and a stone belt course above. The arched windows, entry porch with columns, and fanlight and sidelights at the door are Adamesque.

A basement-level garage appears to have been intended for the building from the beginning. Permission to build it was denied, however, on the basis of fire hazard. (Ironically, fire broke out in the Windsor anyway, on March 26, 1938, only a few months after it opened in the fall of 1937. The damage was extensive.)

The plans show a tennis court and playground to be built on a plot of land just north of the building (whether these were built or not is unclear). In 1960, because of increasing demands for parking, a permit was requested and issued for construction of a parking area for 33 cars on the plot devoted to the tennis courts and playground in the original drawings.

Interior: The interior was not examined. Plans called for one one-and-a-half-room apartment, two two-and-a-half-room apartments, seven three-and-a-half-room apartments, and two four-and-a-half-room apartments on each floor. An article in the *Great Neck Record* written just before the Windsor opened described it as featuring elevators, glass-enclosed showers, venetian blinds, an inter-building phone system, and a "beautiful landscaped garden" of 100 X 150 feet. Apartments had two-and-a-half to four-and-a-half rooms. Larger apartments had two baths.

Historical information: A frame house and one-car garage, apparently belonging to members of the Grace family, were demolished to make way for the Windsor.

Several New York City architects appear to have been involved in the project. The original plans on file at the VGNP Building Department, dated November, 9, 1936, are by George W. Springsteen (40 E. 49th St.). Springsteen (of Springsteen and Goldhammer) was the designer of the Amalgamated Dwellings at 504 Grand Street (1932) and other New York City apartment houses. By 1937, the name Herman M. Sohn (373 4th Ave.) appears on Building Department records for the Windsor, followed by George C. Miller (67 W. 44th St.). Sohn designed the Kingsway Jewish Center in Brooklyn in the mid-1950s, and Miller, at around the same time, designed the Cryder's Point Apartments in Beechhurst, Queens.

The 1937 *Robinson's Business Directory* lists a beauty salon in the building, as well as a dentist—Dr. Albert Lorber, and three physicians—Drs. William Burke, John Degen, and Irving Krebs.

Sources:

1. VGNP Building Department files.
2. "Windsor Nearing Completion Here," *Great Neck Record*, 19 Aug. 1937, p.3.
3. Norval White and Elliot Willensky, *AIA Guide to New York City* (New York: Random House, Inc., 2000), 93.
4. "Kingsway Jewish Center, Brooklyn, N.Y.," *Empire State Architect* 15 (1955): 8-9.
5. "Cryder's Point Apartments, Beechurst, Queens, Long Island," *Empire State Architect* 15 (1955): 22.
6. *Great Neck Street Directory* (Robinson's Directories, Inc., 1937) (Great Neck Public Library).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1: 1-3 Bond Street facing east

Surveyor's Name: Nancy Solomon

Date of survey: February 9, 2004

Building Address: 1-3 Bond Street

Block/Lot: 197/127

Building type: Store

Owner's name: Ramvel Great Neck Inc.

Building name:

Historical name:

Date of construction: 1979

Architect: Casella Construction Corporation

Building dimensions: 105’ wide x 45’ deep

No. of floors: 1

Decorative features: glass block entrance designed by Michael Spector Associates

Siding material(s): concrete slab

Roof style: flat

Roofing materials: not available

No. of entrances & placement: 2 entrances

Chimneys & placement: none

Architectural integrity: good

Architectural style: modern

Description: A simple one-story structure that contains two enterprises: Anton Jewelers, a local institution in operation in Great Neck since approximately the 1930s. A florist is located in the other part of the structure at the corner of Bond Street and N. Station Plaza.

Historical information: This building replaced an earlier store originally designed in 1947 by Julius Fishkind. The structure originally had 2-stories with plate glass windows, a decorative gable roof with an oculus window. The building burned down in 1979.

Sources: Village of Great Neck Plaza building department records.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. 4-6 Bond Street

Surveyor's Name: Nancy Solomon

Date of survey: February 9, 2004

Building Address: 4-6 Bond Street

Block/Lot: 196/42

Building type: stores

Owner's name: Partnership 95 LP

Building name:

Historical name:

Date of construction: 1947 with alterations in 1960-1, 1986, 1992, 1994, 1997 and 2003

Architect: Roslyn Lindheim of Forest Hills

Building dimensions: 142 feet wide

No. of floors: 1

Decorative features: None

Siding material(s): In 1997 a concrete/stucco façade was applied.

Roof style: flat

Roofing materials: not available

No. of entrances & placement: 4 store entrances

Chimneys & placement: none

Architectural integrity: poor

Architectural style: modern

Description: This modest store once boasted such decorative features as a brickwork façade and cornice moldings on its storefront windows. Beginning in the 1960s there have been renovations to the building that replaced these architectural features. Today it is a modern stucco structure with 4 stores including a Haagen Dazs ice-cream store.

Interior:

Historical information:

Sources: Village of Great Neck Plaza building records.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. West elevation viewed from Bond Street

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 5 Bond Street

Block/Lot: 197/128

Building type: Commercial

Owner's name: M. Exerjian, Inc.

Building name: NA

Historical name: NA

Date of construction: 1946

Architect: Manoug Exerjian (Great Neck)

Building dimensions: 43’ X 50’

No. of floors: Three with basement

Decorative features: Elliptical iron railing on terrace, stacked brick bond at north corner curve, brick sill course beneath second-story windows

Siding material(s): Brick, cement stucco, aluminum, stainless steel

Roof style: Flat with projecting eaves

Roofing materials: Slag

No. of entrances & placement: Two entrances (front and rear) for each of three storefronts; entrance to upper stories at northeast corner. Two entrances to basement, at center of east wall and at northwest corner.

Chimneys & placement: One interior chimney at north elevation

Architectural integrity: High

Architectural style: Streamline Moderne

Description: This elegantly streamlined three-bay, three-story, brick building was designed with three retail spaces at the first floor, six offices and restrooms arranged around a center hall at the second, and a live/work apartment, most likely for the architect's own use, at the top floor.

Three horizontal zones in the smooth red-brick façade delineate each story. The storefronts have their original curved plate-glass windows. Store windows are framed with aluminum and stainless steel bases and aluminum fascias. The stucco panels over each storefront held the original shop signage (this treatment was also used by Exerjian at the Townhouse shops). These are now obscured by canopies. The second-story windows, in four groups of three, are separated by plain stucco panels. The rounded northwest corner heightens the sense that the windows run in a continuous band around the corner. The third floor penthouse is set back off a terrace that runs the full width of the building. Deeply projecting eaves create the sense of an awning over the terrace.

A decorative brick pattern is used to call attention to the rounded corner

The horizontal emphasis; use of smooth, flat wall surfaces and materials (e.g., stucco and aluminum); projecting thin-slab roof; rounded corner; and flush, banded windows are hallmarks of the Streamline Moderne. In addition, the building has vague nautical references in its setback penthouse terrace, which evokes the deck of an ocean liner, and in the spiral staircase connecting the second and third floors.

Interior: Original plans specified that the basement accommodate the boiler room and storage. The penthouse originally included a living room, bedroom with two closets, kitchen, full bath, and linen and broom closets, as well as professional space consisting of a reception hall with half bath, office, and an architect's studio. The studio and bedroom opened onto the terrace. A spiral staircase connected the penthouse apartment to the offices below.

Historical information: Manoug Exerjian also designed the Gilchrist Apartments at the southwest corner of Schenck Avenue and Gilchrist Road (1946), 10 Grace Avenue (1947), the Townhouse apartments on Cutter Mill Road (1948-49), and the Eden Terrace Apartments at 71 Grace Avenue (1956).

At some point, probably in the late 1950s, the penthouse was converted to office space. Fire damage occurred in retail spaces in 1958, 1964, and 1984.

Source: VGNP Building Department files.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. West elevation viewed from Bond Street

Figure 2. Door surround at main entry

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 7 Bond Street

Block/Lot: 197/129

Building type: Residential apartment with commercial space at ground floor

Owner's name: B&J Realty Corp.

Building name: Plaza Building

Historical name: Plaza Building

Date of construction: 1931

Architect: F. Albert Hunt & Edwin Kline

Building dimensions: 94' X 95'

No. of floors: Three and basement

Decorative features: Cast stone door surround at entrance bay and plaque at roofline with festoon, cast stone cartouche over door, arched brick lintels with cast stone keystones; brick and cast stone window surrounds, grillwork security bars on first-story windows

Siding material(s): Brick, cast stone, aluminum

Roof style: Flat with parapet

Roofing materials: Asphalt

No. of entrances & placement: Front entrance to apartments at west elevation on Bond Street; each of four stores has its own Bond Street entrance

Chimneys & placement: Two interior chimneys at center of roof

Architectural integrity: Moderate-High; some original details removed and altered (see below)

Architectural style: Eclectic with Neoclassical and Art Deco elements

Description: This three-story, 11-bay, red brick building has small front and rear courts. The building is designed in an "H"-plan and includes commercial space at the street level. The roofline is varied for interest. (The original cast-stone copings at the roofline have been replaced with aluminum.) The design of the façade is symmetrical. The recessed central entrance bay on the principal façade is located at the connector of the "H," and is fronted by a small landscaped court. A small plaque with relief ornament is located just under the roofline on this bay. The entrance is enframed with an elaborate NeoJacobean door surround. A small cartouche over the door reads "Plaza Apts." Projecting wings, decorated with Art Deco stone finials at the top corners, flank this central bay. Storefronts are located in the projecting wings.

The original specifications called for wrought-iron balconies on third-floor windows of the principal facade and wrought iron security bars on the lower-level windows (some are extant).

Interior: The interior was not examined. The building was designed with 33 apartments. Bronze hardware was specified throughout the building, including bronze letterboxes with push-button bells that rang in each kitchen. In addition, a bell at the "private hall entrance" of each apartment rang in each entry hall. Dumbwaiter bells in the kitchen of each apartment rang in the basement at the bottom of the dumbwaiter shaft.

7 Bond was originally a walk-up, and featured marble stairs from the first to the third floor. The vestibule and lobby were decorated with knotty pine paneling and exposed ceiling beams. All public spaces had mosaic terrazzo flooring. The lobby floor design was a black-and-white diamond pattern with a solid black border. The decorative features of the lobby do not appear to survive.

Each apartment was equipped with tiled bathrooms, telephone outlets, white oak floors in living rooms and bedrooms and pine floors in the kitchens and bathrooms. Windows facing the front court were to be "International steel casement with screens attached set in wooden frames." Casement windows were glazed with antiqued leaded glass (not extant). All other windows were of pine and double-hung (replaced with aluminum). Wooden shutters featured fixed louvers. The main entrance door was to be of pine with glass panels (not extant).

In 1982 the building underwent extensive renovations designed by architect Walter Blum of Great Neck. These included repair of the original lobby paneling, renovations to kitchens and bathrooms, a new asphalt shingle roof, new double-hung aluminum windows, removal of dumbwaiters, removal of Colonial Revival door surrounds at the storefronts and Art Deco stone finials, cleaning of stonework, and repointing of brick. The biggest change was the installation of an elevator, which necessitated cutting through the center of the building to form an elevator shaft, which reduced the available floor space of several apartments. In 1983, Blum designed a new landscaping plan for the Bond Street elevation. These included new brick sidewalks and walkway in keeping with VGNP requirements (which replaced the original walkway of bluestone flags) and plantings of flowering dogwood, cedar, rhododendron, red azalea, little leaf holly, and pachysandra.

Historical information: The original building permit was granted in March of 1931. In June of that year an additional permit was granted for the inclusion of a penthouse. Construction was estimated to cost $96,500.

Source: VGNP Building Department file.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 8 Bond Street

Block/Lot: 196/44

Building type: Commercial building with stores at ground floor and offices above

Owner's name: 8 Bond St. Corp.

Building name: Bond St. Mews

Historical name: Thomaston Building

Date of construction: 1926

Architect: James O'Conner

Building dimensions: Not available

Figure 1. East elevation viewed from Bond Street

No. of floors: Three with attic and basement

Decorative features: Decorative brickwork, wood belt course with dentil molding above first story, round gable windows

Siding material(s): Brick and wood

Roof style: Cross-gabled

Roofing materials: Slate

No. of entrances & placement: Main entrance court to building off Bond St. on north elevation; entrances to stores on Bond Street

Architectural integrity: High

Architectural style: Georgian Revival

Description: Multi-colored glazed brick building of symmetrical design. Two-gable-ended dormers with heavy molded lintels. Center bay of each half accented by paired, arched windows. Modillion wood belt course divides street level from upper stories.

Historical information: This building was restored in 1977 and placed on the National Register of Historic Places in 1978, the same year it was designated a local landmark by the VGNP. It is significant for its association with W.R. Grace, whose family ran their dealings in local real estate from this site.

Source: Irma Lubin and Associates, "Application to the Historical Landmark Commission of the Village of Great Neck Plaza for Landmark District Designation of the Thomaston Building, 8 Bond Street, Great Neck Plaza, N.Y. and the Grace Building, 11 Middle Neck Road, Great Neck Plaza, N.Y.," 1978 (VGNP Historic Preservation file).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. East elevation viewed from Bond Street

Figure 2. South elevation viewed from Grace Avenue

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 9-11 Bond Street (14 Grace Avenue)

Block/Lot: 197/437

Building type: Commercial building

Owner's name: Marcliff Realty Corp.

Building name: NA

Historical name: NA

Date of construction: 1950

Architect: Jacob W. Sherman (Brooklyn)

Building dimensions: 88' X 97'

No. of floors: One and basement

Decorative features: "Frederick's" signage, full-length projecting band, porthole windows

Siding material(s): Brick and vinyl

Roof style: Flat with parapet

Roofing materials: Asphalt

No. of entrances & placement: Two on south elevation at Grace Avenue, six on east elevation at Bond Street

Chimneys & placement: None

Architectural integrity: Low-Moderate; the original massing and some stylistic features are extant but the original Streamline Moderne smooth brick surface and light color scheme are not. The building was completely refaced in recent years.

Architectural style: Streamline Moderne

Description: Although conceived by a different architect, the original design mimicked that of 10 Grace Avenue, built three years earlier (see survey form for 10 Grace Avenue). In keeping with the Streamline Moderne, the building has a low, horizontal aspect, and is unified by the projecting band that runs along its entire length. The exterior walls were originally brick laid with headers at every third course. The parapet is coped with stone. The Bond Street corner of the building is rounded with two-inch pipe rails at the roofline. There are three porthole windows at the Grace Avenue elevation. The design included eight commercial spaces (currently there are seven). The basement provided storage for each store. Storefronts had aluminum and white plaster facing on fascias and bases. These are not extant.

The pipe railings and porthole windows evoke the nautical feeling of the Streamline Moderne. The original storefronts, with their enframements of aluminum and white plaster, would have underscored the sleekness of the original building.

Historical information: This building replaced an earlier building on the site, a one story office designed by Arthur C. Jackson for Grace Properties in 1940.

Frederick's Luncheonette has been located in this building since shortly after it was built. A 1976 fire in Frederick's resulted in extensive repairs and renovations.

Source: VGNP Building Department files.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. Central entrance bay at west elevation viewed from Canterbury Road

Figure 2. Northern wing at west elevation

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 15 Canterbury Road

Block/Lot: 201/148-152

Building type: Residential apartment

Owner's name: 15 Canterbury Owner's Corp.

Building name: 15 Canterbury

Historical name: Canterbury House

Date of construction: 1948

Architect: Andrew R. Fritz (Rockville Centre)

Building dimensions: Not available

No. of floors: Three with basement

Decorative features: Brick belt course, brick banding, iron roof railings

Siding material(s): Brick and stucco

Roof style: Flat with parapet

Roofing materials: Slag

No. of entrances & placement: Front entrance at west elevation on Canterbury Road

Chimneys & placement: None

Architectural integrity: High

Architectural style: Streamline Moderne

Description: Red brick walk-up apartment building with modified "U"-shaped plan. The parapet is varied in height and coped with aluminum. The central entrance wing, which projects from the building, is four bays wide with rounded corners on both sides. These corners are decorated with brick banding. The entrance bay windows are large, appear in ribbons and wrap around the rounded corners. The windows in the entrance bay have brick lintels. Two projecting wings of four bays in width flank the entrance bay. Iron rails punctuate the roofline, and a brick belt course runs above the top story of these wings. The central bays of the side wings are decorated with brick banding. Basement level facing is stucco. Originally the windows were steel-frame casement, but these have been replaced with aluminum double-hung windows. The windowsills are stone. Curved glass-block walls and four fluted pilasters flank the stucco entry porch (presently obscured by a canopy). The rounded corners, horizontal brick banding, ribbon windows, and glass block are hallmarks of the Streamline Moderne.

Interior: The interior was not examined. Building department records indicate that when built, these apartments featured oak floors, steam heating, electric refrigerators, and gas stoves. Some apartments have been combined and some converted into professional suites.

Historical information: NA

Source: VGNP Building Department file.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. East elevation viewed from Chapel Place

Figure 2. Entry on east elevation

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 22 Chapel Place

Block/Lot: 191/282

Building type: Detached house with doctor's office at ground floor and residential apartment on second floor

Owner's name: Dr. Seymour Kaplan

Building name: NA

Historical name: NA

Date of construction: 1940

Architect: Sterling M. Palm (Flushing)

Building dimensions: 43' X 26'

No. of floors: Two and a half with basement

Decorative features: Brick quoins, scalloped molding on large window at first story of front façade, Colonial door surround, diamond-paned window in entry bay, bottle-glass windows on south elevation

Siding material(s): Brick, stucco, wood

Roof style: Cross-gabled

Roofing materials: Slate

No. of entrances & placement: Front entrance at east elevation on Chapel Place ; one entrance at rear of each apartment on west elevation; rear second-story entrance from deck

Chimneys & placement: One exterior chimney at south elevation

Architectural integrity: Moderate-High

Architectural style: Eclectic, with Colonial Revival and Tudor Revival references

Description: This two-bay, two-story**,** red brick and stucco house alludes to Georgian architecture with its centered front gable, simple door surround of pilasters and entablature, and paneled door with lights. Yet, the design of its principal façade is asymmetrical and its multiple eaves are Tudoresque. Two large steel casement windows on the front façade delineate the principal rooms of each floor. Principal windows are steel casement. The small window in the entrance bay is glazed with diamond-shaped panes, another Tudor Revival feature. Two small windows of golden bottle glass flank the chimney on the first story of the south elevation.

This house was originally for two families, with an apartment on each floor. A detached two-car garage at the rear of the lot was also erected (extant).

Interior: The interior was not examined. Original plans indicated that the basement included a recreation room and bar (presumably for all residents), boiler room, laundry, and meter closet. The first floor contained the entry vestibule for the building, and the first floor apartment, consisting of a living room with fireplace, dining room, kitchen, and two bedrooms and a full bath off a rear hall. The bedroom at the southeastern corner opened onto a small patio (extant). The living room opened into the dining room through a plaster arch. The floor plan of the second-story apartment was identical to the first, except that instead of a patio the southeastern bedroom opened onto a second-story deck with a wood balustrade (the current deck appears to be a replacement).

Historical information: Currently this building is the sole detached house on a block of apartment houses. The 1926 Sanborn Map shows small houses up and down Chapel Place at that time. Building Department records indicate that a one-car garage on the lot was relocated before construction began. Any other structure on the lot must have been demolished between 1926 and 1930, when the Building Department records begin.

The house was built by Thomas J. Callan of 4 Longview Place in Great Neck, possibly for his mother. Presumably Thomas Callan was of the Callan family that built Wyngate.

In 1964, interior alterations were made to convert the first floor to a doctor's office, which is its current use.

Sources:

1. VGNP Building Department file.
2. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1926) (New York Public Library, microfilm reel 37).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. East elevation viewed from Barstow Road

Figure 2. Main entrance at north elevation viewed from Grace Avenue

Figure 3. West and south elevations

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 22 Grace Avenue

Block/Lot: 197/138, 438-439, 234-236, 440

Building type: Commercial building

Owner's name: Chase Manhattan Bank

Building name: Chase Manhattan Bank

Historical name: Chase Manhattan Bank

Date of construction: 1961

Architect: Benjamin Thompson and Paul Dietrich, The Architect's Collaborative (Cambridge, Massachusetts)

Building dimensions: 83' X 89'

No. of floors: One and basement

Decorative features: Chase Manhattan signage on north and east elevations

Siding material(s): Poured concrete, brick, and tinted glass

Roof style: "Waffle" slab

Roofing materials: Poured concrete

No. of entrances & placement: Front entrance at north elevation on Grace Avenue; side entrances on east and west elevations

Chimneys & placement: None

Architectural integrity: High

Architectural style: Modern

Description: This low white, rectangular, structure of bush-hammered, poured concrete has a parasol-style "waffle" roof supported by 16 concrete columns. The colonnade evokes a modernist classicism. Transparent walls of gray glass alternate with freestanding solid walls of water-struck brick. Clerestory windows framed in bronze and tinted gray surround the main banking room. A drive-in teller service is located at the south elevation.

The original design called for a wraparound plaza with concrete planters and benches facing Grace Avenue. The benches are not extant. A wooden "park" bench sits at the front of the building on Grace Avenue facing Barstow Road. TAC designed landscaping that preserved and complemented the original trees on the site, and included plantings of flowering pink and white dogwood, Higan weeping cherry, Royal azalea, snow azalea, Rosebay rhododendron, mountain laurel, drooping leucothoe, inkberry, big leaf wintercreeper, and bowles variety myrtle. These plantings have not been maintained, and the plaza is a barren space today.

Interior: The exterior roof forms the interior ceiling. Four interior columns mirror those on the exterior and create a large open central banking area with enclosed spaces on the perimeter for offices and conference rooms. The original brown Welch quarry tile flooring is extant.

The first floor originally consisted of the safe deposit vault, an area for officer's desks, a conference room, a customer waiting area, the loan teller's office, a long teller's desk and work area (along the rear, or south wall), and two staircases to the basement at the east and west sides of the building. This layout has been changed somewhat. For example, the long teller's desk is extant but the safe deposit boxes are now located in the basement.

In the original design, a community room with a kitchenette, projection equipment, and meeting space for 100 people, installment loan room, and employees' lounge were located in the basement. A tunnel from the basement lead to a separate drive-in teller service to the rear of the building.

TAC designed all the furniture, including the bank officers' desks, made of walnut with removable butcher-board tops and interchangeable units of drawer and filing space. The plans included an interior clock with a faceplate of black anodized aluminum and white porcelain enamel hands.

Historical information: A gas station on this site was demolished to create the parking lot for the bank. This was the first suburban Chase branch in Nassau County, built as a result of a 1961 Omnibus Banking Act of the New York State Legislature, which allowed New York City banks to open offices in Nassau and Westchester counties. Chase wanted a prototype for future branch buildings in keeping with its image as modern institution and sponsor of "the best in modern architecture."

Bauhaus architect Walter Gropius founded the Architect's Collaborative (TAC) in 1946 with a group of partners. TAC is still in existence. Benjamin Thompson, one of the original founders, separated from TAC in 1966. His firm, Benjamin Thompson Associates (BTA) of Cambridge, Massachusetts, designed Fanueil Hall Marketplace and many other award-winning projects. Paul Dietrich left TAC in 1962 to form Cambridge Seven Associates, also in Cambridge, Massachusetts, which specializes in museum design.

The Encyclopedia Britannica on line provides the following on TAC:

> Among the works cooperatively designed through TAC teamwork were the Harvard University Graduate Center (1949-50); the U.S. Embassy in Athens (1956); the Arts and Communications Center and the Evans Science Building (both 1959) at Phillips Academy in Andover, Mass.; and the University of Baghdad (design accepted 1960). Gropius was active with TAC until his death in 1969.

TAC's concept was that banks should go back to "looking and acting like banks," rather than "supermarkets or shoe salons." The architects sought to express the practical function and serious purpose of the building in the solidity of its structure. They also wanted to reflect the liveliness of the building's role as a community gathering place in its pattern and texture.

Some of the building's features were said to be experimental and subject to elimination in future branch buildings due to cost considerations. These included the community room and drive-in teller service.

In 1969, a portion of the lobby to the safe deposit vault was converted to a conference room.

Sources:

1. VGNP Building Department file.
2. "Bank for the Suburbs," *Architectural Forum* 117 (1962): 126-129.
3. Encyclopedia Britannica on Line, www.britannica.com/seo/t/the-architects-collaborative.
4. Great Buildings on Line, www.greatbuildings.com/architects/Cambridge_Seven_ Associates.html.
5. Benjamin Thompson Associates (BTA) website, www.bta-architects.com.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 4 Chelsea Place

Block/Lot: 300/211-212

Building type: Detached single-family house

Owner's name: Alicia Haber

Building name: NA

Historical name: NA

Date of construction: ca. 1926–1930

Architect: Unknown

Building dimensions: Not available

Figure 1. East elevation viewed from Chelsea Place

No. of floors: Two with attic and basement

Decorative features: Entry portico, aluminum shutters

Siding material(s): Aluminum siding

Roof style: Side gabled

Roofing materials: Asphalt

No. of entrances & placement: Front entrance at east elevation on Chelsea Place, rear entrance at west elevation

Chimneys & placement: One exterior chimney at south elevation

Architectural integrity: Low-Moderate; most exterior features not original, with possible exception of entry porch

Architectural style: Colonial Revival

Description: This three-bay, two-story, wood-frame house has single-story addition (possibly an enclosed porch) at the south elevation. The front entrance has a gabled entry portico (a Federal and Adamesque feature) with decorative vergeboards supported by plain piers. A one-car garage is located at the rear of the property.

Historical information: Similar three-bay, wood-frame, single-family houses with garages are located on Ash Place and Park Place. All these houses predate the incorporation of the VGNP in 1930, as there are no construction records on file for any of these buildings. Ash Place and Chelsea Place are not platted on the 1926 Sanborn Map, and so presumably were developed after 1926 but before 1930. The Park Place houses are older; they do not appear on the 1919 Sanborn Map, but are visible on the 1926 Sanborn Map.

Source: *Great Neck, Nassau County* (New York: Sanborn Map Company, 1919 and 1926) (New York Public Library, microfilm reel 37).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. West elevation of Community House

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 2 Stoner Avenue

Block/Lot: 331/131

Building type: Ecclesiastical

Owner's name: Community Church

Building name: Community Church

Historical name: Community House/Community Church

Date of construction: c. 1924 (Community House); 1955 (Community Church)

Architect: Frederick Ackerman (1924 section), Alfred Hopkins (1955 section)

Building dimensions: Not available

No. of floors: Two with basement

Figure 1. North elevation of Community Church

Decorative features:
- **Community House (east wing):** Classical entrances, voussoir brick lintels with stone keystones
- **Community Church (west wing):** Cupola belfry, Palladian window over entrance, entry portico supported by Doric columns, brick pilasters, formée cross in stone medallion at gable peak

Siding material(s): Brick, wood, and stone

Roof style:
- **Community House (east wing):** Cross-gabled
- **Community Church (west wing):** Front-gabled

Roofing material: Slate

No. of entrances & placement:
- **Community House (east wing):** Two at west elevation; one at east elevation
- **Community Church (west wing):** Three across front (north) elevation; one at rear on southwest corner

Chimneys & placement:
- **Community House (east wing):** Three interior at roof ridge
- **Community Church (west wing):** None

Architectural integrity: High

Architectural style: Colonial Revival with Adamesque features

Description: "U"-shaped, two-story red brick church complex consisting of eastern and western wings with a small central connecting wing.

Community House: The long, rectangular eastern wing projects out to the property line and is oriented towards the side of the lot, rather than towards Stoner Avenue, as the church is. Originally it would have faced onto Bond Street, since it pre-dates the church. There are two classical entrances on the principal façade at the west elevation. The first, which is closer to Stoner Avenue, features a fanlight and sidelights around a paneled double door. The second, and more prominent, entrance is towards the back of the lot and is marked by pilasters supporting a large entablature. Windows are double-hung wood sash, nine-over-nine on the first story and six-over-six on the second-story. First-floor windows have voussoir brick lintels with stone keystones; all windows have stone sills. The 1936 Sanborn Map indicates that the building includes a balcony, auditorium, and stage.

Community Church: The western wing has a triangular pediment on the front-facing gable roof. The pediment is decorated with a formée cross in a circular panel. Six brick pilasters with stone capitals divide the front elevation symmetrically; seven identical pilasters are applied to the side elevations. A curved entry porch is supported by classical columns and topped by a

Palladian window. Additional simple entries flank the porch. The roof is crowned with a cupola with louvered openings that serves as a belfry. A large, but plain molded cornice encircles the building. End bays of the side elevations each have four six-over-six double-hung wood windows. Four full-height, round-headed, double-hung 15/20 windows with fanlight transoms highlight the nave on each side.

Historical information: According to the *Book of Great Neck*, the Community Church was organized in May of 1914 as part of a movement based on a "spiritual ideal of Christian cooperation that cuts across former conceptions of denominational expressions of Christianity, which have resulted in over two hundred varieties of Protestant Churches." The Community Church was open to all, and was intended as a community gathering place. In 1936, there were four bowling alleys in the building open to any group for recreation.

The cornerstone of the Community House is marked 1924, and that of the Community Church is marked 1950. The main sanctuary in the Community Church was completed in 1955. The 1919 Sanborn Map shows a "Community Church" at the northwestern corner of Maple Drive and Middle Neck Road. On the 1926 Sanborn, the building at Maple Drive and Middle Neck Road is marked "Masonic Temple" and the Community House is shown at its present location.

Alterations were made to the building in 1959, including new exits in the eastern wing, to bring it into compliance with the fire code.

In keeping with its original mission to serve the community, this building is currently used by three congregations, including the Community Church, Corner Stone Church of Overseas Chinese Missions, and Temple Isaiah.

Sources:

1. VGNP Building Department file.
2. Devah Spear and Gill Spear, *Book of Great Neck* (Great Neck, New York: Devah and Gill Spear, 1936).
3. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1919, 1926 and 1936) (New York Public Library, microfilm reels 37 and 51).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 1 Cutter Mill Road

Block/Lot: 301/189

Building type: Commercial building with stores at ground floor and offices above

Owner's name: Maregan Realty Co. Inc.

Building name: Plaza Building

Historical name: Plaza Building

Date of construction: c.1926–1930

Architect: Unknown

Building dimensions: 39’ X 78’

Figure 1. East elevation viewed from Middle Neck Road

No. of floors: Two and basement

Decorative features: Terra cotta belt course at cornice line; plaque with building name at parapet

Siding material(s): Terra cotta and stucco

Roof style: Flat with parapet

Roofing materials: Unknown

No. of entrances & placement: Entrances to second-story offices and stores at southeast and south elevations

Chimneys & placement: None

Architectural integrity: Low-Moderate; ground floor refaced

Architectural style: Neoclassical

Description: This two-story commercial building follows the geometry of the lot and wraps around the corner of Middle Neck and Cutter Mill Roads. The upper story projects over the first story on Middle Neck Road. A 1933 photograph in Village Hall shows the entire building faced in an ashlar terra cotta to simulate Neoclassical stone coursing. This facing survives only at the second story. Full-height Chicago-style windows dominate the second-story façade (probably not original)and give the appearance of an enframed window wall. Additional Neoclassical details are the cornice and the framed panel at the parapet inscribed with "Plaza Building" and flanked with scroll-like brackets. Building Department records indicate that the entrance to the second-story offices on Middle Neck Road originally had a classical door surround. The first story is faced in stucco.

1950 alterations by architect Edwin Kline (who designed 7 Bond Street) included five new storefronts, new flooring, removal of the central wooden staircase, and installation of a passenger elevator and steel stairs to the basement. The building was damaged by fire in 1964. The terra cotta panels on the second story were repointed and power-washed in 1997.

Historical information: This site is a vacant lot on the 1926 Sanborn Map, having formerly been the location of the Thomaston House Hotel. The building pre-dates the VGNP.

Sources:

1. VGNP Building Department file.
2. Historical photos of Great Neck, Collection of Village of Great Neck Plaza, N.Y. (Village Hall).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. South elevation viewed from Grace Avenue

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 51 Middle Neck Road

Block/Lot: 196/01, 46

Building type: Commercial building

Owner's name: European American Bank

Building name: European American Bank

Historical name: Great Neck Trust Company

Date of construction: ca. 1919–1925

Architect: unknown

Building dimensions: 40’ X 70’

No. of floors: Two with basement

Figure 2. Detail of ornament

Decorative features: Full-height Corinthian pilasters, medallions, rusticated pilasters at windows

Siding material(s): Limestone and slate

Roof style: Flat with parapet

Roofing materials: Unknown

No. of entrances & placement: Front entrance at south elevation on Grace Avenue; rear entrance at north elevation

Chimneys & placement: None

Architectural integrity: Moderate-High; original entrance moved; interior redone

Architectural style: Neoclassical

Description: This symmetrical, rectangular bank building is located on the corner of Grace Avenue and Middle Neck Road, and only its west (Middle Neck Rd.) and north (Grace Ave.) elevations are visible from the street. It is almost completely faced in limestone except for its slate base. Repeating two-story Corinthian pilasters, bracketed by unadorned end bays, delineate the street facades. The full-height, 12-over-12 windows are enframed in rusticated pilasters and topped with stone medallions with a floral motif in relief. The stone on either side of each medallion is scored to imitate fluting. While the west elevation evokes a simple temple front, from Grace Avenue the effect is of a solid and monumental structure.

The entrance was originally on Middle Neck Road but was moved to Grace Avenue. In a historical photo on display in Village Hall the inscription "Great Neck Trust Company" is visible in the frieze along Grace Avenue.

Interior: The interior of the bank has been completely modernized.

Historical information: This building is not on the Sanborn Map of 1919, but does appear on the 1926 Sanborn. According to Roberta Pincus in *This Is Great Neck*, the Great Neck Trust Company was the first bank in Great Neck.

Sources:

1. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1919 and 1926) (New York Public Library, microfilm reel 37).
2. Roberta Pincus, *This Is Great Neck* (Great Neck: League of Women Voters, 1975).
3. Historical photos of Great Neck, Collection of Village of Great Neck Plaza, N.Y. (Village Hall).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. West elevation on Bond Street viewed from Grace Avenue

Figure 2. South elevation on Grace Avenue

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 10 Grace Avenue

Block/Lot: 196/34

Building type: Commercial building with stores at ground level and offices on the second floor

Owner's name: Manong Construction Corp.

Building name: NA

Historical name: NA

Date of construction: 1947

Architect: Manoug Exerjian (Great Neck)

Building dimensions: 80’ X 130’

No. of floors: Two with basement

Decorative features: Bas-relief of a kneeling female figure over entrance to second-floor offices at south elevation on Grace Avenue (see Fig. 2), three (3’-6” in diameter) round windows on south elevation, aluminum store bases

Siding material(s): Brick, wood, aluminum

Roof style: Flat with eaves

Roofing materials: Tar and slag

No. of entrances & placement: Each storefront has an exit to the street and one to the basement; three exits lead from the basement to the rear of the building; the entrance to the second-story offices is on the south elevation

Chimneys & placement: One interior chimney near the south elevation

Architectural integrity: Moderate-High; restaurant at southeastern corner refaced

Architectural style: Streamline Moderne

Description: A two-story, full-block, brick commercial building that takes advantage of its siting to wrap around the corner of Bond Street and Grace Avenue. (The brick exterior, now a pale pink, was originally intended to be painted white.) Its smooth wall surfaces and rounded corner emphasize the building’s streamlined quality. The projecting canopy at the cornice line and the long stretch of double-hung aluminum windows extending around the building at the upper story highlight the building’s horizontality. The storefronts at ground level retain their original sleekly curving plate-glass windows and aluminum bases, although some bases have been replaced with (or always were) stainless steel. Three porthole windows (3’6” in diameter) run along the first story of the Grace Avenue elevation.

The building was originally designed with a setback second story and terrace, but the second story wall was brought out to the street wall of the first story instead. As built, the second-story only covered half the first story, extending to the middle of the Grace Avenue elevation. The first floor was divided into 10 stores and the second floor had five offices. The first-story roof of the Grace Avenue elevation had horizontal iron railings at the roofline and a flagpole at its southeastern corner. As seen from Grace Avenue, the porthole windows, iron roof railings, flagpole, and white walls of the original building would have evoked the Streamline Moderne's homage to the ocean liner.

In 1962, to add office space, the second story was extended to cover the entire building. The decorative iron railing and flagpole were removed, and a continuous band of double-hung aluminum windows was added. While the alteration plans (also by Exerjian) called for a porcelain enamel fascia board to run along the top of the windows, the existing fascia is wood. At this time, Exerjian created an interior open roof garden with a fountain at the center of the building.

Many changes have been made to the retail interiors over the years. In addition, the restaurant at the southeastern corner of the building on Grace Avenue underwent an extensive refacing in 1984 that is not sympathetic to the building.

Interior: The staircase to the second floor (at the Grace Avenue entrance) is the original marble with iron railings.

Historical information: The building continues its original use of retail and office space. The Petite Shop, a children's clothing store at the corner of Grace Avenue and Bond Street, has been in the building almost since it opened, and still uses its original signage.

Source: VGNP Building Department file.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. South elevation viewed from Grace Avenue

Figure 2. Central entrance bay viewed from Grace Avenue

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 71 Grace Avenue

Block/Lot: 190/295,297

Building type: Residential apartment

Owner's name: 71 Grace Corp.

Building name: Eden Terrace

Historical name: NA

Date of construction: 1956

Architect: Manoug Exerjian (Great Neck)

Building dimensions: 115' X 117'

No. of floors: Three and basement

Decorative features: Stone belt course at cornice line of central entrance bay; ironwork railings at terraces and roofline

Siding material(s): Brick, stucco, stone

Roof style: Flat with parapet and railings

Roofing materials: Unknown

No. of entrances & placement: Front entrance at south elevation on Grace Avenue; rear entrance at north elevation

Chimneys & placement: One interior at east elevation

Architectural integrity: High

Architectural style: Vernacular

Description: Twelve-bay, three-story, elevator apartment building in red brick with stucco base. The building is centered on a landscaped garden court with brick walkways. The curved entrance bay has a copper roof and stone sill course at the top story. Double-hung windows are arranged in groups of three. Apartments at the northeast, southeast, and southwest corners have terraces with stone copings and decorative iron railings. A common terrace with garage underneath is located at the northwest corner of the building. This building includes features often incorporated by Exerjian in other Great Neck buildings, such as curved walls and decorative ironwork (see 10 Grace Avenue and 5 Bond Street).

Historical information: Two wood-frame houses were demolished before construction. A 1955 article in the *Great Neck Record* described this building as "luxury apartments" with "corner terraces" and "embodying the finest in appointments."

Sources:

1. VGNP Building Department file.
2. "Apartments Planned for Grace Avenue," *Great Neck Record*, 9 June 1955, p. 2.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. View looking north from Grace Avenue

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Address: Grace Ave. between Park Place and Barstow Road

Block/Lot: 193/168

Resource type: Public park

Owner's name: Great Neck Park District

Date of construction: c. 1941

Historical information: The rest station is probably original to park, and was renovated within the past ten years. The gazebo is a recent addition.

Source: Richard Arenella, GN Park District

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. West elevation from Hillside Avenue

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 1 Hillside Avenue

Block/Lot: 301/186

Building type: Residential apartment

Owner's name: Edward R. David

Building name: Hillside Apartments

Historical name: Hillside Apartments

Date of construction: 1931

Architect: Joseph Unger (Flushing)

Building dimensions: Not available

Figure 2. South elevation

No. of floors: Four and basement

Decorative features: False half-timbering, cast stone trim and label molding, decorative brickwork, leaded casement lobby windows, flagstone pathway and patio

Siding material(s): Brick, cast stone, fieldstone, stucco, wood

Roof style: Flat with varied parapet and multi-level eaves

Roofing materials: Slate and slag

No. of entrances & placement: Main entrance on south (side) elevation; outside entrance to one apartment off passageway from Hillside Avenue

Chimneys & placement: One exterior at north elevation

Architectural integrity: High

Architectural style: Tudor Revival

Description: Walk-up, red brick apartment building in an "L"-plan. The building's primary entrance is at its side on the long part of the "L" in a private landscaped court. The court is accessed via a flagstone walkway through an open arch in the Hillside Avenue façade, and through a gated walk from Pearce Place.

As at 113-117 Middle Neck Road, the asymmetrical design creates a series of picturesque episodes in the Hillside Avenue (west) elevation. A crenellated parapet alternates with front-facing gables and a slate shed roof. A mix of Tudor Revival style elements—such as false half-timbering, cast stone trim and label molding, and decorative brickwork in a variety of patterns—contributes to the episodic effect. A crenellated tower at the north elevation most likely houses the stair hall. The court (south) elevation uses many of these same features in a simpler application. Window openings are narrow and often grouped in twos and threes. Windows were originally double-hung with wood trim painted white (except for entrance hall windows). These have been replaced with double-hung aluminum windows. All exterior doors were specified as solid oak in a custom design. .

Interior: Only the entrance hall was examined. The plans specified ornamental beams in the vestibule and main entrance hall (extant). The wood trim and doors in the public areas were grained to match exterior oak doors. The entrance hall features a fieldstone and brick fireplace, wood paneling, and stained-glass casement windows.

The building was originally designed with 28 units, including a basement apartment for a superintendent. Plans specified that apartments have poplar moldings, white oak parquet floors, glass doorknobs, and bronze-plated hardware. Kitchens featured clothes-drying racks (on pulleys attached to the ceiling) and dumbwaiters. Each bathroom had a built-in white steel

enameled medicine chest with a beveled glass mirror, a porcelain pedestal sink, and accessories including towel bar, soap tray, and toothbrush and glass holders.

Historical information: A two-and-a-half story frame house was demolished to make way for these apartments. The estimated construction cost was $55,000. Note that 7 Bond Street was built the same year, with about the same number of units, yet cost twice as much.
In 1958 the heating system was changed from coal to oil.

Joseph Unger, the architect, also built the nation's first supermarket, the King Kullen at 194th Street & Northern Blvd during the 1930s. He is also known for designing the façade of the 22-story addition to the NY Stock Exchange, as well as the Tylon Theater movie house in Forest Hills, Queens. During World War II he designed 368 homes for low-income families in Washington, DC, drawing the attention of Eleanor Roosevelt.

Source: VGNP Building Department file.
Bergen Evening Record, June 28, 1996

Figure 3. Flagstone pathway at south elevation

Figure 4. Casement window and multi-colored terrazzo floor in entrance hall

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. North elevation viewed from Knightsbridge Road

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 90 Knightsbridge Road

Block/Lot: 357/31-32

Building type: Residential apartment

Owner's name: Knightsbridge Owner’s Corp.

Building name: 90 Knightsbridge Rd.

Historical name: Brookwood Apartments

Date of construction: 1939

Architect: Tooker and Marsh

Building dimensions: Not available

No. of floors: Four and basement

Decorative features: Colonial revival door surrounds, entrance bay pediment, verandahs with balustrades, wood belt courses and cornice; decorative brickwork

Siding material(s): Brick and wood

Roof style: Flat with parapet

Roofing materials: Unknown

No. of entrances & placement: Front entrance at north elevation on Knightsbridge Road, rear entrance at basement level at south elevation

Chimneys & placement: None

Architectural integrity: High

Architectural style: Colonial Revival

Description: Red brick, four-story, elevator apartment building. The modified "H"-shaped plan allows windows on every façade and facilitates ventilation. The entrance is set off the street in a landscaped garden court with brick walkway. The entrance bay projects from the building and is topped with a large classical pediment. Decorative brickwork imitates corner quoins. A prominent cornice unifies the facade. The entrance bay is flanked on either side by identical verandas. Each veranda is supported by four columns and topped with a balustrade. Arched lobby windows line the verandahs. The front door surround consists of a classical pediment on supporting pilasters. The two apartment lines at the front of the building and immediately adjacent to the front have bay widows in their living rooms. Windows on upper stories are four-over-four double-hung.

Interior: The building includes 56 apartments of two, two-and-a-half, four, and five rooms in seven different layouts. One apartment was visited. Because the building has always been a rental property, the apartments are largely intact and include many original features. Living rooms are 13' by 21' or larger. All apartments include spacious foyers, generous closet space, and a bathroom for each bedroom. The building's spacious lobby includes a plasterwork ceiling medallion (see Fig. 2).

When it opened, the building was equipped with an incinerator; a common recreation area with a nursery, serving pantry, and kitchen; and a garage for 30 cars. Each apartment was originally wallpapered.

Historical information: The Brookwood was described in advertisements as set on a "beautifully wooded plot bordered by a winding brook of unspoiled natural charm" and "surrounded by fine homes and magnificent private estates in one of the finest sections of Long Island's famed North Shore." Its "uniquely exclusive " location was touted as convenient to shopping, recreation and transportation.

A detached garage was added in 1953, followed by a parking lot in 1985. The building suffered fire damage in 1971.

The Brookwood was originally built as a rental building and currently operates as such. An attempt to convert to a cooperative failed in the early 1980s due to a lack of interest among tenants in purchasing the units.

Tooker and Marsh designed many buildings throughout the New York area before and after World War I, especially schools, office buildings, and private homes.

Sources:

1. VGNP Building Department file.
1. Advertisements for the Brookwood, Collection of Long Island Traditions, Port Washington, N.Y.
2. Kippel, Jeanne, Interview by Nancy Solomon, Tape recording, Great Neck, N.Y., 17 July 2000.

Figure 2. Adamesque detail of lobby ceiling at 90 Knightsbridge

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. East elevation viewed from Shoreward Drive

Surveyor's name: Michele Boyd

Date of survey: July/August 2000

Building address: Shoreward Drive at Gilchrist Road

Block/lot: 105/002

Building type: Utilitarian

Owner's name: The Long Island Power Authority

Building name: LIPA Substation

Historical name: Nassau Lighting Company Transformer House; later Long Island Lighting Company Substation

Date of construction: ca. 1909–1914

Architect: Unknown

Building dimensions: 28’ X 32’

No. of floors: One

Decorative features: Brick pilasters at corners and both sides of entry; decorative brickwork above entry and around windows

Siding material(s): Brick and stone

Roof style: Low-pitched, side-gabled

Roofing materials: Corrugated transite asbestos

No. of entrances & placement: One at east elevation

Chimneys & placement: None

Architectural integrity: Moderate-High; original windows replaced; building extended

Architectural style: Neoclassical

Description: Rectangular three-bay, one-story brick building. The single entry is at the east elevation off a parking lot and is flanked by two windows. Brickwork over the entry is laid in a decorative diamond-shaped pattern. There are two windows at the north and south elevations and three windows at the west elevation. Brick pilasters are applied to the corners of the building and at either side of the entry. A stone entablature tops the pilasters on the south elevation. The symmetry of the design, as well as the pilasters and entablature are Neoclassical.

Interior: The interior was not examined. In 1936, the Long Island Lighting Company extended the building to the north by several feet to add an office with partitions and a wood floor. The changes were designed by LILCO's Engineering Department at 50 Church St. in Manhattan. The alterations included the rearrangement of windows and doors, and new flooring. The original six-over-six, double-hung wired-glass wood windows were replaced with wired glass steel sash windows, which are extant.

Historical information: This structure is not on the 1909 Sanborn Map but appears to be on the 1914 Belcher-Hyde Atlas of Nassau County. The Nassau Lighting Company was formed in 1904 when it absorbed the Roslyn Light and Power Company. The Long Island Lighting Company (LILCO) was founded in 1910, the same year that electric service was provided 24 hours a day in Great Neck. The Sanborn Map of 1926 indicates that by then the transformer house was owned by LILCO. The Long Island Power Authority acquired LILCO in 1998.

Sources:

1. VGNP Building Department file.
2. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1909) (New York Public Library, microfilm reel 37).
3. E. Belcher-Hyde, *Atlas of Nassau County, Long Island,* 1914, Great Neck Station (VGNP Historic Preservation file).
4. Mark Jay Harris, 1975, "An Overview of Great Neck," St. Louis University Graduate School, Center for Urban Programs.
5. Long Island Power Authority website, www.LIPA.state.ny.us.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. North elevation viewed from North Station Plaza

Surveyor's Name: Michele Boyd. Photo by Martha Cooper 2002.

Date of survey: July/August 2000

Building Address: Station Plaza

Block/Lot: NA

Building type: Train station

Owner's name: Long Island Rail Road

Building name: Great Neck Station

Historical name: Brookdale, Great Neck Station, Thomaston

Date of construction: 1924

Architect: Unknown

Building dimensions: Not available

No. of floors: One and a half

Decorative features: Wood brackets and roof supports, brick lintels, stone sills
Siding material(s): Brick and wood

Roof style: Steeply pitched cross-gabled with flared eaves and shed dormers

Roofing materials: Asphalt

No. of entrances & placement: Entrances at South and North Station Plazas

Chimneys & placement: One interior at roof ridge

Architectural integrity: Moderate; original roof and windows replaced, restaurant addition

Architectural style: Dutch Colonial Revival

Description: The station stop is a red brick building with a one-and-a-half-story center section flanked by two one-story wings. One of the side wings is open and one is enclosed. Rustic wooden pillars support the open wing. The eaves of the center section are bracketed. The roof of the central section has three shed dormers on its south slope and six shed dormers on its north slope. Windows are double-hung aluminum sash with brick lintels and stone sills. A concrete pedestrian bridge connects South Station and North Station Plazas. A small, two-story tower at the south of the station is faced with red brick and has a hipped roof. The steeply pitched roof that flares at the eaves and the shed dormers are Dutch Colonial features.

The café extension was added after World War II. In recent years the original slate roof was replaced.

Historical information: In 1866 the rail line ended at Great Neck. By 1869, the stop was called Brookdale, and then named Great Neck Station in1872. During the 1890s it was referred to as Thomaston, and in 1898 the line was extended to Port Washington. In 1903 the station was renamed Great Neck. A wood-frame station stop was built in 1883, renovated on 1893, and replaced with the present station in 1924.

A *New York Times* article from July 1924 asked for bids on new station buildings in Great Neck and Manhasset, with construction scheduled to be completed by November 1, 1924. A *Times* article dated March 8, 1925 announced the opening of the station.

In 1935 the tracks were lowered to eliminate the grade crossing, and the pedestrian bridge and bridge along Middle Neck Road were constructed with the help of the William Barstow family.

Sources:

1. "Request for Bids on New Train Stations in Great Neck and Manhasset. To Be Completed by Nov.1, 1924," *New York Times,* 13 July 1924, p. 10.
2. "Great Neck Station Opens," *New York Times,* 8 March 1925, p. 19.

3. Ellen Cole, *Historic and Natural Districts Inventory for Great Neck Plaza* (Setauket, N.Y.: Society for the Preservation of Long Island Antiquities, 1977), GNP-3 (VGNP Historic Preservation file).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. South elevation viewed from North Station Plaza

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 11 Middle Neck Road

Block/Lot: 196/41

Building type: Commercial building with stores at ground floor and offices above

Owner's name: 11 Middle Neck Corp.

Building name: Grace Building

Historical name: Grace Building

Date of construction: ca. 1913

Architect: James O'Conner

Building dimensions: 346' X 127'

No. of floors: Three with attic and basement

Decorative features: Sculptural figure in bronze on west (front) elevation; decorative brickwork

Siding material(s): Brick and stone

Roof style: Hipped with cross-gable and hip-on-gable

Roofing materials: Slate

No. of entrances & placement: Main entrance at Middle Neck Road; entrances to each storefront along Middle Neck Road and Bond Street

Chimneys & placement: Not visible

Architectural integrity: Moderate-High; ground-floor stores refaced and windows replaced

Architectural style: Queen Anne

Description: Modified "L"-shaped, three-story, red brick building with elaborate hipped roof. An octagonal tower at the west elevation has a steeply pitched, conical roof and a frieze of yellow brick. The south and west elevations have large hip-on-gable dormers, smaller hipped dormers, and a cross-gable with a round window in the peak. The south elevation has an additional shed dormer. Windows in the gabled bays appear in multiples. All windows have been replaced. The storefronts have been refaced.

Historical information: This building was restored (at the upper stories) in 1977 and placed on the National Register of Historic Places in 1978, the same year it was designated a local landmark by the VGNP. It is significant for its association with the Grace family.

Sources:

1. Irma Lubin and Associates, "Application to the Historical Landmark Commission of the Village of Great Neck Plaza for Landmark District Designation of the Thomaston Building, 8 Bond Street, Great Neck Plaza, N.Y. and the Grace Building, 11 Middle Neck Road, Great Neck Plaza, N.Y.," 1978 (VGNP Historic Preservation file).
2. Ellen Cole, *Historic and Natural Districts Inventory for Great Neck Plaza* (Setauket, N.Y.: Society for the Preservation of Long Island Antiquities, 1977), GNP-9 (VGNP Historic Preservation file).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 24 Middle Neck Road

Block/Lot: 301/81

Building type: Mixed-use building with commercial space at ground floor and apartments above

Owner's name: MNR Associates

Building name: NA

Historical name: NA

Date of construction: ca. 1919-1930

Architect: Unknown

Building dimensions: 22’ X 80’

Figure 1. West elevation viewed from Middle Neck Road

No. of floors: Three and basement

Decorative features: Stone belt course and cornice

Siding material(s): Brick, cast stone, and slate

Roof style: Hipped with hipped dormers at front and rear

Roofing materials: Slate

No. of entrances & placement: Front and rear entrances to restaurant; front entrance to apartments at west elevation on Middle Neck Road

Chimneys & placement: One exterior at east elevation

Architectural integrity: Low-Moderate; ground floor refaced

Architectural style: Colonial Revival

Description: Vertically oriented, three-bay, three-story, multi-colored brick building with pyramidal hipped roof and hipped dormers. The brick is laid in Flemish bond. A stone belt course is above the first-story commercial space (at present a restaurant). The cornice is cast stone. The third story is set back from the lower stories and is sided with slate on the principal façade to extend the roofline. The windows are double-hung with stone lintels and sills. The hipped roof and Flemish bond are Colonial Revival style elements.

Historical information: A similar building is on the 1919 Sanborn Map, but is marked as two stories. In any case, this building predates the VGNP. A 1977 survey by the Society for the Preservation of Long Island Antiquities found that the building is similar in style to 11 Middle Neck Road, and may have been designed to complement it.

The upper stories of this building appear as they do in a 1933 photograph in Village Hall.

Sources:

1. VGNP Building Department file.
2. Ellen Cole, *Historic and Natural Districts Inventory for Great Neck Plaza* (Setauket, N.Y.: Society for the Preservation of Long Island Antiquities, 1977), GNP-10 (VGNP Historic Preservation file).
3. *Great Neck, Nassau County*. New York: Sanborn Map Company, 1926. (New York Public Library, microfilm reel 37).
4. Historical photos of Great Neck, Collection of Village of Great Neck Plaza, N.Y. (Village Hall).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 28 Middle Neck Road

Block/Lot: 301/86

Building type: Commercial building with shop below and office above

Owner's name: M. Pallack

Building name: NA

Historical name: NA

Figure 1. West elevation from Middle Neck Road

Date of construction: c. 1919-1926

Architect: Unknown

Building dimensions: Not available

No. of floors: Two and basement

Decorative features: Arched cornice, brick pilasters and cast stone entablature

Siding material(s): Brick and stone

Roof style: Flat with parapet

Roofing materials: Unknown

No. of entrances & placement: Front entrance at west elevation on Middle Neck Road; rear entrance at east elevation

Chimneys & placement: One interior at east elevation

Architectural integrity: Moderate-High; original features but cast stone trim needs repair

Architectural style: Colonial Revival

Description: Vertically oriented one-bay, two-story red brick building designed to take advantage of its narrow lot. Burnt brick headers are laid in decorative diagonal pattern above the first story. The first story is delineated from the second with brick pilasters that flank the storefront. These pilasters are topped with a cast stone entablature that extends across the building. The entablature is trimmed with dentil molding. The capital of each pilaster is topped with a lantern. A large tripartite window marks the second-story office. The roofline features a varied parapet with stone coping and a massive arched cornice.

Historical information: This building is not on the 1919 Sanborn Map, but is on the 1926 Sanborn. A 1933 photo in Village Hall shows the same exterior features described above.

Sources:

1. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1919 and1926) (New York Public Library, microfilm reel 37).
2. Historical photos of Great Neck, Collection of Village of Great Neck Plaza, N.Y. (Village Hall).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 36 Middle Neck Road

Block/Lot: 301/581

Building type: Mixed-use building with restaurant at ground floor and apartments above

Owner's name: 36 Middle Neck Realty Inc.

Building name: Hi-Tech Photo

Historical name: NA

Date of construction: ca. 1919–1926

Architect: Unknown

Figure 1. West elevation viewed from Middle Neck Road

Building dimensions: No record

No. of floors: Three and basement

Decorative features: Two-story-high stone pilasters and entablature

Siding material(s): Brick and stone

Roof style: Flat with parapet

Roofing materials: Unknown

No. of entrances & placement: Main entrance at west elevation on Middle Neck Road; rear entrance at east elevation

Chimneys & placement: None

Architectural integrity: Moderate-High

Architectural style: Neoclassical

Description: Vertically oriented four-bay, three-story, red brick commercial building. Two-story-high fluted stone pilasters and entablature with dentil molding frame and unify the three principal bays of this mixed-use building. An entry to the upper stories with a simple, classical door surround is located in the fourth bay. A large single-pane, wood-sash, pivot window is centered on the second story. This is flanked by two smaller windows, a double-hung aluminum window and a single-pane, wood-sash, pivot window. The pivot windows appear to be original. The large central pivot window indicates that the second story may have been conceived of as an office, as this window would be unusual for an apartment. The third floor has three identical double-hung windows. In a 1977 survey photo, these windows appear to be six-over-six wood sash. A decorative brick pattern is used to create lintels; sills are stone. The roofline features a bracketed stone cornice and stone finials topped with urns.

Comparison with a 1933 photo in Village Hall reveals that the principal features of the building have not changed much since that time.

Historical information: This building predates the VGNP. It is not on the 1919 Sanborn Map. The footprint does, however, appear to be on the 1926 Sanborn Map.

The upper rear wall collapsed in 1993 and was repaired.

Sources:

1. Ellen Cole, *Historic and Natural Districts Inventory for Great Neck Plaza* (Setauket, N.Y.: Society for the Preservation of Long Island Antiquities, 1977), GNP-12 (VGNP Historic Preservation file).
2. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1919 and 1926) (New York Public Library, microfilm reel 37).
3. Historical photos of Great Neck, Collection of Village of Great Neck Plaza, N.Y. (Village Hall).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. East elevation viewed from Middle Neck Road

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 45 Middle Neck Road

Block/Lot: 196/202

Building type: Commercial building with stores at ground level and offices above

Owner's name: GN Realty Corp.

Building name: Nassau Building

Historical name: Nassau Building

Date of construction: ca. 1926-1930

Architect: Unknown

Building dimensions: 90’ X 90’

No. of floors: Two and basement

Decorative features: Classical pilasters, decorated fascia, and stone cornice

Siding material(s): Limestone and granite

Roof style: Flat with parapet

Roofing materials: Unknown

No. of entrances & placement: Main entrance to upper story at center of west elevation on Middle Neck Road façade; stores have entrances on Middle Neck Road and at east elevation

Chimneys & placement: None

Architectural integrity: Moderate; stores refaced

Architectural style: Neoclassical

Description: Six-bay, two-story, limestone commercial building with stores at the street level and offices above. The varied parapet, simple cornice, and expansive second-story windows draw the eye horizontally along the façade. These tripartite windows have six lights on either side of a single large pane and are framed with pilasters and a continuous entablature. The NeoGrec features of the elaborate central entrance bay unify the first and second stories vertically. The entrance bay projects slightly from the façade. Fluted Corinthian pilasters flank the arched entrance and support an entablature inscribed with "Nassau Bldg." The bay culminates in a parapet projection decorated with a festooned cartouche.

The stores have been refaced.

Historical information: This building pre-dates the VGNP, but is not on the 1926 Sanborn Map.

FW Woolworth moved into the southern street-level commercial space in 1932. The 1937 *Robinson's Directory* lists Woolworth's, the Great Neck Real Estate Board, a builder, and several attorneys as tenants. The Woolworth's store was designed by in-house architects. It had parquet floors and wood panel ceilings at the entrances. The lobby floor featured a tiled "W." Doors and kick plates on the two sets of double doors were polished bronze. The base of the storefront was polished Deer Island Granite.

Sources:

1. VGNP Building Department file.
2. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1926) (New York Public Library, microfilm reel 37).
3. *Great Neck Street Directory* (Robinson's Directories, Inc., 1937) (Great Neck Public Library).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. West elevation viewed from Middle Neck Road

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 58-68 Middle Neck Road

Block/Lot: 301/06-11

Building type: Mixed use building with stores at the ground floor and apartments and offices above

Owner's name: Mod. Business Associates Inc.

Building name: NA

Historical name: NA

Date of construction: ca. 1919–1926

Architect: Unknown

Building dimensions: Each building is approximately 15’ X 72’

No. of floors: Two with basement

Decorative features: Decorative brick patterns, cartouches, brick arches over windows

Siding material(s): Brick, stone

Roof style: Flat with varied parapet

Roofing materials: Unknown

No. of entrances & placement: Main entrances to stores and apartments at west elevation on Middle Neck Road; rear entrances at east elevation

Chimneys & placement: Not visible

Architectural integrity: Moderate-High; storefronts refaced

Architectural style: Eclectic, with Art Deco treatment of central bay

Description: These six contiguous two-story buildings are faced with stained brick to appear as a single building. The varied roofline calls attention to the elaborate central bay. It features a large four-over-four, double-hung window flanked by two, two-over–two windows. Windows are framed with a fluted Art Deco stone surround. A stone sill course runs under the second story. Paired and single six-over-one double-hung windows alternate. A variety of decorative brick patterns are applied, including round headed window arches and chamfered wall arches (as at 113-117 Middle Neck Road). The street-level storefronts have been refaced, albeit in a unifying design.

Historical information: This building is not on the 1919 Sanborn Map but does appear on the 1926 Sanborn. A 1930s photograph at Village Hall shows the building with the same design at the second-floor level.

Originally these buildings had stores at the ground floor and apartments above. Over the years some of the apartments have been converted to offices. The building at the corner of Middle Neck and Gussack Plaza was once an automobile showroom, but was converted to a store in 1956.

Sources:

1. VGNP Building Department file.
2. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1919 and 1926) (New York Public Library, microfilm reel 37).
3. Historical photos of Great Neck, Collection of Village of Great Neck Plaza, N.Y. (Village Hall).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. West elevation viewed from Middle Neck Road

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 67-85 Middle Neck Road

Block/Lot: 195/117

Building type: Mixed-use building with stores at ground floor and offices and one apartment above

Owner's name: Great Neck Properties

Building name: NA

Historical name: NA

Date of construction: ca. 1919–1926

Architect: Unknown

Building dimensions: 150’ X 60’

No. of floors: Two with attic and basement

Decorative features: False half timbering; brick pilasters and entablature at main entrance

Siding material(s): Stucco, wood, and brick

Roof style: Moderately pitched side-gabled with dominant front gable, gabled and shed dormers

Roofing materials: Asphalt

No. of entrances & placement: Five entrances to second story and ten storefront entrances at the west elevation on Middle Neck Road; stores also have rear entrances at east elevation

Chimneys & placement: Six interior at roof ridge

Architectural integrity: Moderate-High; storefronts refaced

Architectural style: Tudor Revival

Description: This almost block-long, two-story building was originally built with ten stores at street level and spacious apartments above. (Only one apartment is still used as a residence. The rest have been converted to office space). The different uses of the building were most likely delineated in the façade with stucco above and brick facing at the street level. The original design (extant at second floor) is symmetrical, with repetitive patterns of false half-timbering in stucco. Matching front-facing gables punctuate the ends of the principal façade. The pitched roof has two front-gabled dormers on either end and a shed dormer in the center. The original look of the first floor has been altered over the years. However, some patches of original multi-colored brick can be seen on a few storefronts and two of the five entrances to the second floor still have their original stone door surrounds of pilasters and entablature (see center of Fig. 1).

Historical information: This building is not on the 1919 Sanborn Map but does appear on the 1926 Sanborn. It is very similar to 70-78 Middle Neck Road, which also appears on the 1926 Sanborn Map.

Sources:

1. VGNP Building Department file.
2. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1926) (New York Public Library, microfilm reel 37.)

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. East elevation viewed from Middle Neck Road

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 113-117 Middle Neck Road

Block/Lot: 212/54-61

Building type: Commercial building

Owner's name: Middle Neck Associates LLP

Building name: NA

Historical name: NA

Date of construction: ca. 1926–1930; theater added 1937

Architect: unknown

Building dimensions: 154’ X 231’

No. of floors: Two with basement

Decorative features: False half timbering, arcuated brick tracery, decorative brickwork

Siding material(s): Brick, stucco, wood

Roof style: Flat with parapet, cross-gables and false shed roofs

Roofing materials: Asphalt

No. of entrances & placement: Main entrance to upper story is at northeastern corner of building (113 Middle Neck Road); four storefront entrances and the entrance to the movie theater at east elevation on Middle Neck Road

Chimneys & placement: None

Architectural integrity: Low-Moderate; street level refaced; interior of theater completely redone

Architectural style: Tudor Revival

Description: This eight-bay, two-story brick and stucco commercial building has offices at the upper level and street-level stores. The original façade design (extant at upper story) is asymmetrical. Each bay is differentiated by distinctive features, including alternating parapet and gable elements at the roofline. This approach creates the effect of a series of picturesque episodes and calls to mind a row of separate Tudor buildings. Varied decorative elements, including false half-timbering and decorative brickwork, complete the effect. A decorative brick arch with chamfered corners and arcuated brick tracery highlights the central bay of the theater. The stucco is roughly applied to evoke old-world craftsmanship. (In some spots it appears as if repair work to the original stucco has been *too* roughly applied). The original brick facing on the lower stories is extant at the northern storefronts. The southern storefront has been drastically altered.

Historical information: This building pre-dates the VGNP. It does not appear to be on the 1926 Sanborn Map.

In 1937 a business syndicate called the Great Neck Holding Company purchased the building for $175,000 and hired the firm of Thomas W. Lamb of New York to add a "trans-lux newsreel theatre" where a Cadillac showroom had been. Parts of the pre-existing two-story building were incorporated into the new theater.

The original theater had a seating capacity for 850 people. The staircase to the mezzanine had a wrought iron railing with molded wood hand rails. The marquee and vertical signage were lit by incandescent and "vapor tube" lighting. The first floor consisted of the lobby and orchestra. The second floor of the theater featured rest rooms, including women's cosmetic room and lounge, as well as a manager's office, and phone booths. The ticket booth was portable. Molded birch trim was used on the doors, ticket booth, and interior features throughout. The adjacent storefronts were of black glazed tile and birch-veneered plywood. Upper story windows were rolled steel casement with double-thick glass.

A candy counter was added in 1948. Changes were made to the façade in 1958. In 1959 the marquee was removed to comply with the widening of Middle Neck Road. In 1962, the Skouras Theatre Corporation was granted a permit for theater alterations and redecoration. In 1966, the second floor was converted into office space for the Skouras Theatre Corporation.

Thomas White Lamb (1871-1942), was born in Dundee, Scotland, and came to the United States around 1883. He studied architecture at Cooper Union and practiced in New York City. White was among the most prolific of theatre architects; he designed more than 300 around the world.

Sources:

1. VGNP Building Department file.
2. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1926) (New York Public Library, microfilm reel 37).
3. "Main Street Building Sold to Syndicate. Theatre Construction Seen Likely on Middle Neck Road Site," *Great Neck Record*, 13 May 1937, p.1.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. South elevation viewed from North Station Plaza

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 29-35 North Station Plaza

Block/Lot: 197/124, 24, 123, 23

Building type: Commercial building

Owner's name:

- 29 and 31: Dorothy Medina
- 33: Fred Yee
- 35: Sui Yang Wat/Dunkin Donuts

Building name: NA

Historical name: Robertson Block

Date of construction: c. 1870

Architect: Unknown

Building dimensions: 150’ X 200’

No. of floors: Two and basement

Decorative features: Cornice brackets, fishscale shingles

Siding material(s): Wood, brickface, stucco

Roof style: Flat

Roofing materials: Unknown

No. of entrances & placement: One at front (south elevation) and rear (north elevation) of each building

Chimneys & placement: Four interior

Architectural integrity: Low; No. 35 has been severely altered and storefronts refaced

Architectural style: Victorian

Description: Two-part commercial buildings, originally constructed with stores at ground level and apartments above. This form is common in areas that developed along rail lines, and these buildings are immediately north of the train station. The LIRR was extended to Great Neck in 1860.

According to a photograph in the collection of the VGNP, the ground floor shops were originally fronted by open porches. Over time, these were closed in to expand the useable commercial space. A deeply bracketed wooden cornice marks the flat roofline. The upper stories are sided with a wood shingles in a fishscale pattern. The second story of each building has a bay window at its eastern side. These have the effect of modulating the roofline. The corner building (No. 35) has a mansard roof on its projecting bay, giving the appearance of a tower at the corner. All these features can be seen in photographs of the building from the 1920s. The first story facades, however, have been drastically altered.

Historical information: According to the 1900 census for Great Neck, the Robertson family was the owner of this property and made a living as merchants. A 1925 article in the *North Hempstead Record* reporting drastic increases in the value of commercial property described the sale of these buildings, owned by Albert Robertson, as well as of an adjoining two-story building to the west owned by his brother John (not extant).

On the 1909 Sanborn Map, John's building was used as an office and a bakery and Albert's buildings, some of which were vacant, housed offices. The corner building, now No. 35, was vacant on the first floor, but its second floor was used as a lodge room. By 1919, the Sanborn Map shows that John's building, which by then adjoined the Mayfair Playhouse on the other side, was all offices. Albert's buildings housed the post office (at what is now No. 29), a printing press, and a cigar store. The Red Cross was located on the first floor of what is now No. 35, and the lodge room remained on the second floor.

The 1925 *NHR* article described the sale of Albert's buildings to Herman Stuetzer for $8,000 and of John's building to Joseph Homann for $75,000. Stuetzer and Homann were local businessmen. At the time of the sale, John's building included a real estate office and an A&P grocery store, and Nos. 29-35 housed merchants at the ground floor—Morris Minkin, a tailor; Alfred Wohlk, a painter and decorator; and B. Komarek, a cobbler—and apartments above. The corner building was occupied by a lunch room on the first floor and by a Christian Science Reading Room on the second floor.

The Robertson brothers must have been the original owners of these buildings, as the *NHR* reported that the property "had never before been offered for sale." Interestingly, the article also indicated that Homann and Stuetzer had immediately resold their holdings to a "corporation at a tremendous advance in price." By the time the Sanborn Map was drawn again in 1926, most of the commercial properties were vacant.

For many years No. 35 (now Dunkin Donuts) was owned by Jack Brooks, who operated a restaurant and bar known as Brooks' Club Tavern. In the 1930s, Brooks' served a "Sunday Hunt Breakfast" at 1 pm. The club tavern's logo is visible in the building's stained-glass window.

The first building in Albert's block, what would now be No. 27, has been replaced by a more modern structure.

Sources:

1. VGNP Building Department file.
2. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1909 and 1919) (New York Public Library, microfilm reel 37).
3. 1900 Census of Great Neck (Great Neck Public Library).
4. "Value of Business Property Has Increased Three Thousand Per Cent In the Last Thirteen Years," *North Hempstead Record*, 25 February 1925, p. 1.
5. Historical photos of Great Neck, Collection of Village of Great Neck Plaza, N.Y. (Village Hall).
6. Devah Spear and Gill Spear, *Book of Great Neck* (Great Neck, New York: Devah and Gill Spear, 1936), 143.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figures 1 and 2. East elevation viewed from Park Place (left) and north elevation viewed from parking lot (right)

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 14 Park Place

Block/Lot: 331/48

Building type: Detached single-family house

Owner's name: Prof. Building Great Neck, 15 Bond Street (visible at right rear of Fig. 1)

Building name: NA

Historical name: NA

Date of construction: ca. 1919–1926

Architect: Unknown

Building dimensions: Not available

No. of floors: Two with attic and basement

Decorative features: Gabled entry porch, small Craftsman-style window at north elevation

Siding material(s): Aluminum

Roof style: Front-gabled

Roofing materials: Asphalt

No. of entrances & placement: Front entrance at east elevation on Park Place, side entrance at north elevation

Chimneys & placement: One interior at roof ridge

Architectural integrity: Low-Moderate;original siding replaced, exterior in poor condition

Architectural style: Vernacular with Colonial and Craftsman references

Description: Three-bay, two-story, wood-frame house with gabled entry porch. A large gabled attic dormer is at the north elevation and a single-story shed addition is at the rear. The original six-over-one double-hung wooden windows are extant, but aluminum storm windows have been added on the exterior. Windows are often paired. A single, small, multi-paned decorative window is at the first story of the north elevation. The gabled porch references the Colonial Revival, while multiple-paned upper sashes and single-paned lower sashes are typical of the Craftsman style. The owners of the commercial property to the rear also own this house, and the northern half of No. 14's lot is now a parking lot for the commercial building.

Historical information: Similar three-bay, wood-frame, single-family houses are located on Ash Place, Chelsea Place, and at No. 32 Park Place. All these houses predate the incorporation of the VGNP in 1930, as there are no construction records on file for any of these buildings. Ash Place and Chelsea Place are not platted on the 1926 Sanborn Map, and so presumably were developed after 1926 but before 1930. The Park Place houses are older; they do not appear on the 1919 Sanborn Map, but are visible on the 1926 Sanborn Map. The 1937 *Robinson's Directory* lists a Miss Cecile Galery and a French Kindergarten at this address.

According to a personal interview with David Lurie, similar single-family, two-story frame houses with porches, central halls, and three bedrooms lined Park Place and Grace Avenue at one time. Similar houses still exist on Arrandale Road, but are rare in this neighborhood. The 1926 Sanborn shows eight small houses on this block. Of these, only Nos. 14 and 32 remain.

Sources:

1. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1919 and 1926) (New York Public Library, microfilm reel 37).
2. *Great Neck Street Directory* (Robinson's Directories, Inc., 1937) (Great Neck Public Library).
3. David Lurie, interview by Nancy Solomon, tape recording, Great Neck, N.Y., 27 March 2000.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. East elevation viewed from Park Place

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 32 Park Place

Block/Lot: 331/157

Building type: Detached single-family house

Owner's name: Community Church, 2 Stoner Avenue

Building name: NA

Historical name: NA

Date of construction: ca. 1919–1926

Architect: Unknown

Building dimensions: Not available

No. of floors: Two with attic and basement

Decorative features: Wood shutters, fanlight over entryway

Siding material(s): Wood clapboard

Roof style: Front-facing gambrel with cross-gables and full-length shed dormers

Roofing materials: Asphalt

No. of entrances & placement: Front entrance at east elevation on Park Place; side entrance on south elevation

Chimneys & placement: One interior on north elevation

Architectural integrity: Moderate-High; most original features; exterior needs maintenance

Architectural style: Eclectic, with Tudor Revival and Colonial Revival elements

Description: This three-bay, two-story, wood-frame house is located on a large lot at the corner of Park Place and Stoner Avenue; a detached one-car, wood-frame garage is situated at the northwest part of the lot. The design of the house is asymmetrical. The unadorned main entrance is located in the lower front-facing gable; a fanlight is located above it in the entrance bay. The multiple front gables on the principal façade are a Tudor Revival feature, while the fanlight is a feature associated with the Colonial Revival. The gambrel form of the main front-facing gable is common in Dutch Colonial Revival houses. The original six-over one double-hung wooden windows match the windows on 14 Park Place. A small, narrow window is located at the second-story of the principal façade, and may call out an interior stairway or hall. The first story projects outward for half the length of the north side of the house.

Historical information: This building, like number 14 Park Place, is not on the 1919 Sanborn Map, but does appear on the 1926 Sanborn. In the 1937 *Robinson's Directory*, a Miss Catherine Dreher and another family member are listed at this address.

According to a personal interview with David Lurie, similar single-family, two-story frame houses with porches, central halls, and three bedrooms lined Park Place and Grace Avenue at one time. Similar houses still exist on Arrandale Road, but are rare in this neighborhood.

The footprints of this house and garage are identical to those shown at this address on the 1926 Sanborn Map. The 1926 Sanborn shows eight small houses on this block. Of these, only Nos. 14 and 32 remain.

Sources:

1. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1919 and 1926) (New York Public Library, microfilm reel 37).
2. *Great Neck Street Directory* (Robinson's Directories, Inc., 1937) (Great Neck Public Library).
3. David Lurie, interview by Nancy Solomon, tape recording, Great Neck, N.Y., 27 March 2000.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. West elevation of 19-17 Pearce Place; cemetery is behind garage at rear

Surveyor's name: Michele Boyd

Date of survey: July/August 2000

Address: Pearce Place

Block: 145

Resource type: 13 semi-detached single-family houses along two sides of block

Building name: NA

Historical name: NA

Date of construction: ca. 1919–1926

Architect: Unknown

Building dimensions: Approximately 16’ X 40’

No. of floors: Two

Decorative features: Vary

Siding material(s): Vary, but include wood, vinyl and brick

Roof style: Side-gabled

Roofing materials: Usually asphalt

No. of entrances & placement: Front entrance at west elevation on Pearce Place, rear entrance at east elevation

Chimneys & placement: None

Architectural integrity: Varies; these houses are well-kept, but all have been remodeled, and very few, if any, original features remain

Architectural style: Vernacular

Description: Semi-attached, two-bay, two-story wood-frame houses on small lots. The full-width shed roof at the first story was most likely over an open porch when the houses were first built. The majority of houses on the block have been severely altered from their original appearance. No. 19, to left in Fig. 1, is much less altered than No. 17.

Historical information: According to evidence on the Sanborn fire insurance maps for 1919 and 1926, Pearce Place was platted and developed sometime between those years.

Like Walnut Street houses, Pearce Place houses were meant for working-class people. The March 19, 1927 issue of the *Great Neck News* has several listings of rooms for rent on Pearce Place, some of which are described as large enough for two people.

Three headstones, two in brownstone and one in a lighter stone, are located immediately adjacent to No. 17 at the rear of the attached garage (see survey form for Allen Cemetery). A note on a survey map for No. 17 Pearce Place in the Building Department file indicates that the 1874 A.A. Robbins Map of Queens County shows this burial ground (plate 4, page 25, lot 17; 647). The 1926 Sanborn Map shows an unusually large open space between numbers 15 and 17 Pierce Place (compared with the space between other sets of houses on the block), where the cemetery would have been.

Sources:

1. VGNP Building Department files.
2. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1919 and 1926) (New York Public Library, microfilm reel 37).
3. Ellen Cole, *Historic and Natural Districts Inventory for Great Neck Plaza* (Setauket, N.Y.: Society for the Preservation of Long Island Antiquities, 1977), GNP-29 (VGNP Historic Preservation file).
4. Roberta Pincus, *This Is Great Neck* (Great Neck: League of Women Voters, 1975).
5. Classified Ads, *Great Neck News*, 19 March 1927.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

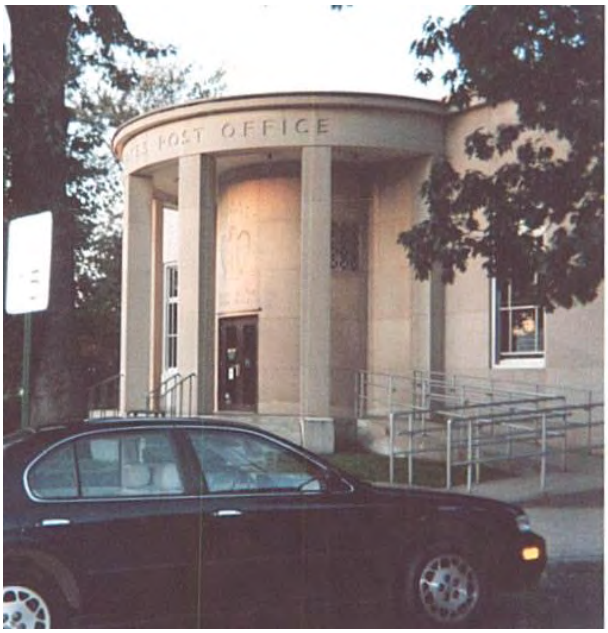

Figure 1. West elevation from Welwyn Road

Figure 2. South elevation from Welwyn Road

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 1 Welwyn Road

Block/Lot: 074/03

Building type: Commercial building

Owner's name: U.S. Post Office

Building name: U.S. Post Office

Historical name: U.S. Post Office

Date of construction: 1939

Architect: William Dewey Foster and Louis Simon

Building dimensions: Not available

No. of floors: One and basement

Decorative features: Bas-relief of eagle

Siding material(s): Limestone and granite

Roof style: Flat with parapet

Roofing materials: Slag

No. of entrances & placement: Front entrance at west elevation at intersection of Welwyn and Shoreward; rear loading dock at east elevation

Chimneys & placement: One at east elevation

Architectural integrity: High

Architectural style: Stripped Classic

Description: The symmetrical design makes the most of the triangular lot at the intersection of Welwyn Road and Shoreward Drive. The building is faced with large, smooth, ashlar limestone panels. Semi-circular granite steps lead to the front entry. Six square columns support a monumental semi-circular entry portico at the west elevation. Four of the columns are freestanding and two are engaged at the façade. The entablature is inscribed "United States Post Office." The front entry is topped with a bas-relief of an eagle and stars and the inscription "Great Neck, New York." An inscription in the west elevation to the left of the door lists the date of construction and the architects' names. The side elevations are dominated by seven full-height, double-hung windows. Two identical windows flank the portico. Two decorative concrete grilles cover square openings above and on either side of the door. A simple projecting stone cornice rims the building. According to architectural historian Carole Rifkind in *A Field Guide to Contemporary American Architecture*, the combination of monumentality and

sleekness exemplifies the Stripped Classic style common to public buildings in the 1930s and early 1940s.

In 1975 the loading platform at the rear of the building was extended and a canopy was installed over the dock.

Interior: The first floor was designed with a public lobby, with walnut veneer walls over marble wainscot and terrazzo flooring, postmaster's office and workroom. The basement contained the boiler room, offices, storage and workspace.

Historical information: This building was a WPA project. The eagle bas-relief is by sculptor Gaetano Cecere. The building was listed on the National Register of Historic Places in 1989.

Source: "Post Office: United States Post Office, Great Neck, N.Y., Treasury Department, Procurement Division, Public Buildings Branch, William Dewey Foster, Consulting Architect," *Architectural Record* 90 (1941): 51.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. South elevation viewed from Schenck Avenue

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 185 Schenck Avenue

Block/Lot: 269/43

Building type: Detached single-family house

Owner's name: Roberta Lipner

Building name: NA

Historical name: NA

Date of construction: 1937

Architect: Sterling M. Palm (Flushing)

Building dimensions: 29’ X 56’

No. of floors: Two with basement

Decorative features: Brick corner quoins, arched first-floor lintels, louvered wood shutters, brick sill course above first story, door surround with pilasters, sidelights, and pediment

Siding material(s): Brick

Roof style: Hipped

Roofing materials: Slate

No. of entrances & placement: Front entrance at south elevation on Schenck Avenue; rear entrance at north elevation

Chimneys & placement: One exterior chimney at east elevation

Architectural integrity: High

Architectural style: Colonial Revival

Description: Like 205 and 217 Schenck Avenue and 31 Welwyn Road, this three-bay, two-story, red brick house is designed to evoke the English colonial period in America. The hipped slate roof; multi-paned, double-hung windows; louvered shutters; and symmetrical window arrangement are indicative of the Colonial Revival. Decorative brickwork imitates corner quoins. A brick sill course runs under the second-story windows. Fenestration is varied, with full-height, multi-paned, round-headed windows on the first floor and simple double-hung windows at the second floor level. The Colonial Revival front-door surround includes sidelights and a round pediment. The house has an attached garage (with roof deck over) at the west elevation.

Interior: The interior was not examined. Plans on file with the VGNP Building Department indicate that the basement was designed with a boiler room, storage, and laundry. The first floor was arranged around a central stair hall and included a dining room, kitchen, dinette, maid's room, full bath, and a large living room with a fireplace. The living room opened onto a porch at the rear of the house and a terrace at the side. Plaster archways separated the center hall from the living room and dining room. The second story, also arranged around a central hall, included a master bedroom with dressing room, bath, and deck; two smaller bedrooms; and a hall bath.

Historical information: Part of Wyngate development, 1936-1939. The Wyngate development was designed to look like a fantasy version of an English country village, with Tudor and Colonial Revival houses on winding roads named to evoke Old England, but with all the up-to-date amenities. Ads tout "period homes" and "old shade trees" as well as "GE-equipped from cellar to garret." Another ad for a Wyngate house describes it as a "pretentious all-brick Colonial." With five bedrooms, three baths, breakfast room, sundeck, two porches, two-car garage, and a landscaped corner plot of "almost a quarter acre" the home is described as "a rare value for Wyngate—and a rare find for you." The Callan Brothers, local builders who had been in business since about 1900, developed Wyngate.

Sources:

1. VGNP Building Department file.
2. Advertisements for Wyngate, Collection of Long Island Traditions, Port Washington, N.Y.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. South elevation viewed from Schenck Avenue

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 205 Schenck Avenue

Block/Lot: 165/14

Building type: Detached single-family house

Owner's name: Dr. Burton and Bette Weidman

Building name: NA

Historical name: NA

Date of construction: 1937

Architect: Sterling M. Palm (Flushing)

Building dimensions: 40’ X 44’

No. of floors: Two with basement

Decorative features: Entry porch with copper deck; louvered wood shutters, brick sill course above first story

Siding material(s): Brick

Roof style: Hipped

Roofing materials: Slate

No. of entrances & placement: Front entrance at south elevation on Schenck Avenue; rear entrance at north elevation

Chimneys & placement: One exterior at east elevation

Architectural integrity: High

Architectural style: Colonial Revival

Description: This three-bay, two-story, red brick house, like its neighbors at 185 and 217 Schenck Avenue and 31 Welwyn Road, has a symmetrical design meant to evoke the English colonial period in America. The hipped slate roof; multi-paned casement windows; louvered shutters; and symmetrical window arrangement are indicative of the Colonial Revival. The ornamented cornice is Adamesque. A brick sill course runs under the second-story windows. Fenestration is varied, with full-height, multi-paned windows on the first floor and simpler versions at the second floor level. Splayed brick lintels top the first-floor windows. The Colonial Revival front-door treatment includes an entry porch with scalloped molding supported by attenuated columns and topped with a copper balustrade. The front door has sidelights. The house has an attached garage (with sun porch over) at the rear.

Interior: The interior was not examined. Plans on file with the VGNP Building Department indicate that the basement was designed with a boiler room, storage, laundry, and recreation room. The first floor was arranged around a central stair hall and included a dining room, kitchen, dinette, maid's room, full bath, and a large living room with a fireplace. The living room opened onto a porch. Plaster archways separated the center hall from the living room and dining room. The second story, also arranged around a central hall, included a master bedroom with dressing room, bath, and sun porch; three smaller bedrooms; and a hall bath.

Historical information: Part of Wyngate development, 1936-1939. The Wyngate development was designed to look like a fantasy version of an English country village, with Tudor and Colonial Revival houses on winding roads named to evoke Old England, but with all the up-to-date amenities. Ads tout "period homes" and "old shade trees" as well as "GE-equipped from cellar to garret." Another ad for a Wyngate house describes it as a "pretentious all-brick Colonial." With five bedrooms, three baths, breakfast room, sundeck, two porches, two-car garage, and a landscaped corner plot of "almost a quarter acre" the home is described as "a rare value for Wyngate—and a rare find for you." The Callan Brothers, local builders who had been in business since about 1900, developed Wyngate.

Sources:

1. VGNP Building Department file.
2. Advertisements for Wyngate, Collection of Long Island Traditions, Port Washington, N.Y.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. South elevation viewed from Schenck Avenue

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 217 Schenck Avenue

Block/Lot: 165/15

Building type: Detached single-family house

Owner's name: Ross and Lauren Abrams

Building name: NA

Historical name: NA

Date of construction: 1937

Architect: Sterling M. Palm (Flushing)

Building dimensions: 40’ X 26’

No. of floors: Two with basement

Decorative features: Full-height front porch with balustrade; louvered wood shutters, sidelights at entry, segmental pediment over door, balustrade over roof deck

Siding material(s): Brick

Roof style: Side-gabled

Roofing materials: Slate

No. of entrances & placement: Front entrance at south elevation on Schenck Avenue; rear entrance at north elevation

Chimneys & placement: One exterior at east elevation

Architectural integrity: High

Architectural style: Neoclassical

Description: This five-bay, two-story, red brick house is symmetrical in design. Double-hung windows are full-height at the first floor and smaller at the second floor. The side-gabled roof; full-height entry porch with slender, square columns and roofline balustrade; and the door surround with segmental pediment and sidelights are Neoclassical features. Compare the Colonial Revival houses at 185 and 205 Schenck Avenue and 31 Welwyn Road. This house is larger and the style features vary, but the massing and feeling instantly relate them all.

Interior: The interior was not examined. Plans on file with the VGNP Building Department indicate that the basement was designed with a boiler room, storage, laundry, and recreation room. The first floor was arranged around a central stair hall and included a dining room, kitchen, dinette, maid's room, full bath, and a large living room with a fireplace. The living room opened onto a porch. Plaster archways separated the center hall from the living room and dining room. The second story, also arranged around a central hall, included a master bedroom with dressing room, bath, and sun porch; two smaller bedrooms; and a hall bath.

The house had an attached garage (with sun porch over) at the west elevation. In the early 1960s, the owners converted the existing attached garage to a room and converted the rear open porch to a new garage. In 1998, sliding doors to the sun porch off the master bedroom were replaced with a large window.

Historical information: Part of Wyngate development, 1936-1939. The Wyngate development was designed to look like a fantasy version of an English country village, with Tudor and Colonial Revival houses on winding roads named to evoke Old England, but with all the up-to-date amenities. Ads tout "period homes" and "old shade trees" as well as "GE-equipped from cellar to garret." Another ad for a Wyngate house describes it as a "pretentious all-brick Colonial." With five bedrooms, three baths, breakfast room, sundeck, two porches, two-car garage, and a landscaped corner plot of "almost a quarter acre" the home is described as "a rare

value for Wyngate—and a rare find for you." The Callan Brothers, local builders who had been in business since about 1900, developed Wyngate.

Sources:

1. VGNP Building Department file.
2. Advertisements for Wyngate, Collection of Long Island Traditions, Port Washington, N.Y.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. West elevation viewed from South Middle Neck Road

Figure 2. South elevation viewed from Barstow Road

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 43 South Middle Neck Road

Block/Lot: 204/08

Building type: Commercial building

Owner's name: Ridameset Co.

Building name: NA

Historical name: NA

Date of construction: ca.1926–1930

Architect: Unknown

Building dimensions: 35’ X 59’

No. of floors: Two and basement

Decorative features: Brick cornice, brick belt course above second story, brick sill course at second story, decorative brick pattern at corner bay

Siding material(s): Brick

Roof style: Flat with parapet

Roofing materials: Unknown

No. of entrances & placement: Main entrance at west elevation on South Middle Neck Road; store entrances on South Middle Neck and Barstow Roads; entrance to one-story wing at south elevation on Barstow Road

Chimneys & placement: None

Architectural integrity: Moderate

Architectural style: Vernacular

Description: Simple rectangular two-story brick commercial building with minimal differentiation between first and second floor facades. A single-story wing is located at the rear of the building and is accessed from Barstow Road. Brickwork is used decoratively throughout the design. An elaborate “bracketed” brick cornice encircles the two-story building. A brick sill course and belt course delineate the second story. Decorative brickwork highlights the walls of the corner bay at Middle Neck and Barstow Roads. The windows have arched brick lintels. The entry on South Middle Neck Road is also arched. The bracketed cornice, belt courses and arches may have been Colonial or Neoclassical references. The one-story wing has a simple cornice.

1936 alterations by architects Cherry and Matz included a relocated stairway, a reconfigured vestibule, new rest rooms, new iron railing and Colonial stock door surround at main entrance (not extant). Entrance on Barstow Road was blocked in (this is visible today). In 1936 there were three stores on the first floor and five offices on the second.

Historical information: This building is not on the 1926 Sanborn Map, but predates the VGNP.

Sources:

1. VGNP Building Department file.
2. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1926) (New York Public Library, microfilm reel 37).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figures 1 and 2. West elevation viewed from S. Middle Neck Road (left) and north elevation viewed from Schenck Avenue (right)

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 55 South Middle Neck Road

Block/Lot: 253/03, 04, 200

Building type: Detached single-family house ☐

Owner's name: Fred Botesazan

Building name: NA

Historical name: NA

Date of construction: First story, after 1926; second story, alterations, and garage, 1949

Architect: Arthur Coote (Great Neck)—second story, alterations, and garage

Building dimensions: 33’ X 36’

No. of floors: Two with basement and attic crawlspace

Decorative features: Bay window at north elevation

Siding material(s): Wood shingles

Roof style: Side-gabled

Roofing materials: Asbestos shingles

No. of entrances & placement: Front entrance at west elevation on South Middle Neck Road; rear entrance at east elevation

Chimneys & placement: One interior at roof ridge

Architectural integrity: Moderate-High; most original features; exterior needs maintenance

Architectural style: Vernacular

Description: Three-bay, two-story, wood-frame house and masonry garage on large lot at corner of South Middle Neck Road and Schenck Avenue. The southern bays, including the porch, on the first story, the entire second story, and the garage are not original to the building (see below). Stylistically, the building is very simple, with a side-gabled pitched roof and unadorned surfaces. The first story was largely unaltered at the time the second story was built. A 24-pane window flanks the simple front entry to the south. An additional large, multi-paned (bay) window is located at the northern elevation just adjacent to the front entry. The somewhat odd placement of the bay window onto the entrance hall may indicate that the original one-story building was intended for commercial purposes.

Historical information: This house is not on the 1926 Sanborn Map. In 1947, a Dr. Sydney Frank and his wife, Elsie, purchased the building. In 1949, they hired architect Arthur Coote to add a second-story addition. Dr. Frank wanted to use the first floor for his medical office and create an apartment upstairs for his residence. (Arthur Coote designed several Wyngate houses for the Callan Brothers.) Coote added a hall with a stairway and dumbwaiter and a screened-in porch at the southern elevation of the first story. He designed a second-floor apartment with a bedroom, living room, kitchen, dining alcove, and bath. French doors in the living room opened onto a second-story deck with a balustrade on top of the screened-in porch. Coote included a large plate glass window in the living room looking out onto the deck. Most of the rooms in the apartment had red oak floors. The first story, with its wood shingles and picture window with 24 lights, was largely unaltered in the process. Coote also designed a brick and stucco garage with cement block walls and aluminum tilt-up doors.

In 1965, DR. Frank had a brick wall and steps built at the front of his lot on South Middle Neck Road. In 1970 he retired and requested permission from the VGNP to rent out his unused medical office, while he and his wife continued to live upstairs. Dr. Frank and his wife passed away within the past decade.

Sources:

1. VGNP Building Department files.
2. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1926) (New York Public Library, microfilm reel 37).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. North elevation viewed from Grace Avenue

Figure 2. Lancet windows in west elevation

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 68 Grace Avenue

Block/Lot: 202/185-190

Building type: Ecclesiastical

Owner's name: St. Paul's Episcopal Church

Building name: St. Paul's Episcopal Church

Historical name: All Saints Chapel

Date of construction: c. 1924

Architect: Mann & MacNeille (Manhattan)

Building dimensions: Not available

No. of floors: One with basement

Decorative features: Copper steeple, fieldstone bell cote, fieldstone rubble wall insets, ashlar fieldstone stone trim, stone cross, multi-colored slate roof

Siding material(s): Stucco, fieldstone

Roof style: Cross-gabled and flared at the eaves

Roofing materials: Slate

No. of entrances & placement: Two front entrances on north elevation at Grace Avenue; side entrance at west elevation; two rear entrances at south elevation

Chimneys & placement: None

Architectural integrity: High

Architectural style: Tudor Revival

Description: Long, rectangular, horizontally oriented stucco church of eight bays with varied roofline. The roof is covered in multi-colored, rough-cut slate shingles of varying size and thickness. The roof's picturesque irregularity makes it appear bowed and older than it is. A copper steeple is on the roof ridge at the east elevation. A bell cote and bell are mounted on the roof at the northern elevation adjacent to the front-facing gable. There are two entrances on the north elevation. The eastern entrance is through a steeply pitched, two-bay, front-facing gable (echoed in the façade of the Parish House). The entry is through a lancet arch. A tiny narrow window is at the top of the gable. This entrance leads directly to the sacristy, and is presumably

reserved for the priests. The primary public entrance is at the western end of the north elevation through a rounded entry porch on a flagstone terrace. Slate steps and iron railings lead to the porch. The porch is covered with a hipped roof and supported by gracefully carved arcuated wooden supports. Under this porch is a wood and glass vestibule topped with crenellated molding. A heavy lancet-arch batten door with iron strapwork is accessed through the vestibule. The small lancet windows on this elevation are grouped in four pairs and have stone sills.

The dominant gable at the east elevation features one large tripartite round-arched window and two small lancet windows. The dominant gable wall at the west elevation (on Chapel Place) has a fieldstone rubble base topped by stucco with random fieldstone rubble insets. A stone cross is affixed at the peak of this gable and its principal feature is the configuration of tall narrow lancet windows of stained glass which give the appearance of one large window. A smaller gabled entrance is to the side of this elevation, through a lancet-arch batten door with iron strapwork. The south elevation is relatively plain in design, with three pairs of lancet windows, as well as two basement-level entrances (one through a glass-and-wood vestibule) and seven larger basement windows.

Interior: The interior of the church is quite simple and unadorned, save for the stained glass windows and a stone rood screen at the altar. There is a central aisle and one side aisle. A series of plaster arches supported by plain piers separates the side aisle from the nave. The chancel is delineated by a lancet arch trimmed in ashlar fieldstone. The peaked wooden roof is unadorned. Since there is documentation that many of the stained glass windows were added well after the church was completed, presumably the original windows were of plain glass.

Figure 3. Side aisle of St. Paul's Church

Historical information: According to a 1993 article in the Great Neck Record, this lot was the former site of a turntable for the railroad, which was operated manually to turn trains around.

St. Paul's Church was formed in 1921, when the Rev. Kirkland Huske of All Saints Church at 855 Middle Neck Road (built 1886) started a fundraising effort among his wealthy parishioners to build a mission chapel. Huske wanted to serve the growing population in the vicinity of Great Neck station, which at the time was mostly made up of working-class people. Among the parishioners pledging money to the chapel fund were Henri Bendel and Walter P. Chrysler, as well as the Grace, Barstow, and Allen families. Another donor was Walter Wood Parsons, a prominent resident of Great Neck, Wall Street attorney, and All Saints' vestryman who headed up the Chapel Building Committee. Parsons' house in Great Neck had been designed by the architects Mann & MacNeille ca. 1910. Mann & MacNeille designed St. Paul's Church, and presumably Parsons was the link. The design for St. Paul's was based on a church in York, England, and a stone from that church was placed in the sanctuary at St. Paul's. Bullen Brothers of Great Neck were the builders. St. Paul's, then known as All Saints Chapel, was completed in March of 1924 and consecrated on May 20, 1927.

In 1956, the church ordered the three tall lancet windows in the west elevation from Whitefriars Stained Glass Studios in Middlesex, England. The windows were shipped to Great Neck on the Queen Mary in 1958. Whitefriars Studios also designed and created some of the smaller stained glass memorial windows in the church.

Reverend William Grime was installed as vicar at All Saints Chapel in 1924 and made rector in 1929 when All Saints Chapel was made an independent church and was renamed St. Paul's. Rev. Grime served as the rector until he retired in 1958 (see survey form for St. Paul's Rectory). Father John Mulryan is the current vicar. Presently the congregation numbers 125, down from a high of 500 in the mid-1930s. The church shares its worship space with a Syrian Orthodox congregation and rents out space in the Parish House to several community groups.

Sources:

1. Polly Whitehorn, "1893-1993: A Century of Living," *Great Neck Record*, 5 August 1993, p. 20.
2. Devah Spear and Gill Spear, *Book of Great Neck* (Great Neck, New York: Devah and Gill Spear, 1936), 62.
3. "Easter Contributions and Pledges for Chapel 1925," Historical file, St. Paul's Episcopal Church.
4. "Statement of the Chapel Fund," n.d., Historical file, St. Paul's Episcopal Church.
5. Henry F. Clarke to Walter Wood Parsons, 28 May 1924, Historical file, St. Paul's Episcopal Church.
6. Rev. Kirkland Huske to Walter Wood Parsons, 10 May 1927, Historical file, St. Paul's Episcopal Church.
7. Horace B. Mann to Walter Wood Parsons, 13 May 1924, Historical file, St. Paul's Episcopal Church.
8. "House of Walter Parsons, Esq., Great Neck, L.I., N.Y.," *American Architect and Building News* 97 (1910): pt. 2, n. 1790.

9. George Bullen to Mann & MacNeille, 7 May 1924, Historical file, St. Paul's Episcopal Church.
10. W.J. Harman to George Metz, 28 April 1958, Historical file, St. Paul's Episcopal Church.
11. John Mulryan, vicar, St. Paul's Episcopal Church, Interview with the author, Great Neck Plaza, New York, August 25, 2000.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. North elevation viewed from Grace Avenue

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 68 Grace Avenue

Block/Lot: 202/185-190

Building type: Ecclesiastical

Owner's name: St. Paul's Episcopal Church

Building name: St. Paul's Parish House

Historical name: St. Paul's Memorial Parish House

Date of construction: 1932

Architect: Henry C. Pelton (Manhattan)

Building dimensions: 66' X 118'

No. of floors: Two with basement

Decorative features: Fieldstone rubble wall insets, rusticated stone trim, stone cross, multi-colored slate roof

Siding material(s): Stucco, fieldstone, brick, tile

Roof style: Cross-gabled and hip-on-gable

Roofing materials: Slate

No. of entrances & placement: Front entrance on north elevation at Grace Avenue; two side entrances on east and west elevations, and rear entrance at southwest elevation

Chimneys & placement: One interior chimney on south elevation

Architectural integrity: Moderate-High

Architectural style: Tudor Revival

Description: The Parish House is three bays wide and two stories tall. It extends back to the rear of the lot in a "T"-shaped plan, and its extensive length and total size are not easily ascertained from Grace Avenue. It is faced with rough stucco and random rubble fieldstone insets. Ashlar fieldstone is also used for door and window surrounds on the north elevation. The front-facing steeply pitched gable, a typical Tudor Revival element, dominates the northern elevation and includes a triple arched stained-glass window over the arched entry. The heavy batten door, with two fixed lights and iron strapwork, is flanked by two narrow, diamond paned windows. The south elevation has a hip-on-gable roof. Windows are casement and often configured in groups of twos and threes in three-over-twelve, six-over-six, six-over-nine, and three-over nine sashes. There are two towers at the east elevation.

All windows are metal with bronze hardware. Exterior wooden window trim, painted brown, was originally specified as whitewashed. The slate roof shingles vary in color, width and thickness to match those on the rectory and church roofs.

The stucco facing, slate roof, multiply grouped windows, round-headed arches, and batten doors are all Tudor Revival features.

Interior: The first floor of the interior (the only portion accessible for examination) includes a large community room with a full-height ceiling and stage. A choir loft at the second story overlooks this room. This floor also includes a large kitchen and office space. The interior features iron stair rails, a terrazzo floor in the main entrance lobby, paneled oak interior doors with glazed upper panels, and heavy batten exterior doors.

Historical information: This building was constructed through the efforts of the first rector of St. Paul's, the Rev. William Grime. Rev. Grime obtained an endowment from William Slocum Barstow, the wealthy engineer and a patron of the church known for funding the grade crossing over the Great Neck Station railroad tracks. Barstow and his wife dedicated the building to the

memory of their son, Frederic Duclos Barstow. The central panel of the tripartite stained-glass window over the entry bears an image of Frederic Barstow as a child (though he was young man when he died).

Henry C. Pelton died on August 28, 1935, in New York City. Mr. Pelton, in association with members of his firm, designed a number of widely known buildings, including Riverside Church in New York. He also served as a trustee of Columbia University from 1931 to 1937. He designed a 1932 addition to the rectory at St. Paul's (see survey form for St. Paul's Rectory).

The local NAACP held a meeting at the Parish House in 1946. Reverend William Grime, rector of St. Paul's Church (see survey forms for St. Paul's Church and Rectory) chaired the meeting. The Reverend William Davage of St. Paul's African Methodist Church on Potter's Lane in Great Neck was acting president.

A fire broke out on March 6, 1970, causing superficial damage to the building.

Sources:

1. VGNP Building Department file.
2. "Testimonial in Honor of the Reverend William Grime on the Occasion of His Retirement as Rector of Saint Paul's Episcopal Church, Great Neck, New York," 19 September 1958, Historical file, St. Paul's Episcopal Church.
3. Devah Spear and Gill Spear, *Book of Great Neck* (Great Neck, New York: Devah and Gill Spear, 1936), 71.
4. Earle G. Shettleworth, Jr. "Brief Biographies of American Architects Who Died Between 1897 and 1947," Transcribed from the *American Art Annual*, Society of Architectural Historians website, sah.org, n.d.
5. "NAACP Lecture at St. Paul's Parish House on Grace Avenue," *Great Neck Record*, 4 January 1946, p. 1.
6. "Fire at Church Hall," *Long Island Press*, 7 March 1970.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. North elevation viewed from Grace Avenue

Figure 2. Rear (south) elevation

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 70 Grace Avenue

Block/Lot: 202/185-190

Building type: Detached single-family house

Owner's name: St. Paul's Episcopal Church

Building name: St. Paul's Rectory

Historical name: St. Paul's Rectory

Date of construction: c. 1924

Architect: Possibly Mann & MacNeille (Manhattan) see "Historical Information"; Henry C. Pelton (Manhattan), 1932 addition

Building dimensions: 21' X 15' (addition)

No. of floors: Two with basement and attic

Decorative features: Rubble fieldstone insets, fieldstone trim at entry, multi-colored slate roof

Siding material(s): Stucco, fieldstone

Roof style: Cross-gabled with gabled dormers

Roofing materials: Slate

No. of entrances & placement: Front entrance on north elevation at Grace Avenue; two rear entrances at south elevation; garage under building at south elevation

Chimneys & placement: One interior at north elevation

Architectural integrity: High

Architectural style: Tudor Revival

Description: The rectory is a five-bay, three-story, rough-stucco house. Its Tudor Revival style is evident in the two steeply pitched cross-gables that dominate the principal façade. The main gables are slightly hipped at their peaks. The front entrance is through the lower of these gables, and is delineated with a fieldstone arch surrounding the round-headed heavy batten door. The entrance gable and chimney are decorated with random fieldstone rubble insets. The narrow double-hung windows are frequently grouped in multiples. The roof is covered with multi-colored, rough-cut slate shingles.

Henry C. Pelton, architect of the Parish House, designed the two-bay, two-story addition to the east in 1932. The addition included a first-floor living room, and bath and bedroom on the second floor. The addition featured oak floors and interior molding, oak paneled doors, and six-over-six double-hung windows. The original interior layout is extant.

Historical information: Although there is no documentation presently available that ties the firm of Mann and MacNeille to the design of the rectory, it is highly likely that there is a link. The church was designed by Mann and MacNeille (see survey form for St. Paul's Church) in 1922 and was completed in 1924. Both the church and the rectory appear on the 1926 Sanborn Map, but do not appear on the 1919 Sanborn Map, indicating that they were built at around the same time. In addition, both buildings are similar in style and materials.

Henry C. Pelton died on August 28, 1935, in New York City. Mr. Pelton, in association with members of his firm, designed a number of widely known buildings, including Riverside Church in New York. He also served as a trustee of Columbia University from 1931 to 1937. (For more on Pelton, see the survey form for St. Paul's Parish House.)

The rectory was built for and has been occupied solely by rectors of St. Paul's Church. The first rector of St. Paul's Church, Rev. William Grime, lived here with his wife, Alice Kair Grime, for 35 years until his retirement in 1958. Grime was responsible for obtaining the endowment for the construction of the parish house in 1932 (see survey form for St. Paul's Parish House). He was a founder of the Long Island School of Theology and served as chaplain to the Vigilant Fire Department.

Sources:

1. VGNP Building Department file.
1. *Great Neck, Nassau County* (New York: Sanborn Map Company, 1919 and 1926) (New York Public Library, microfilm reel 37).
2. Earle G. Shettleworth, Jr. "Brief Biographies of American Architects Who Died Between 1897 and 1947," Transcribed from the *American Art Annual*, Society of Architectural Historians website, sah.org, n.d.
3. "Testimonial in Honor of the Reverend William Grime on the Occasion of His Retirement as Rector of Saint Paul's Episcopal Church, Great Neck, New York," 19 September 1958, Historical file, St. Paul's Episcopal Church.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. West elevation viewed from Barstow Road

Figure 2. Detail of brickwork and door transom

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: Barstow Road and Welwyn Road

Block/Lot: 032/005

Building type: Telephone substation

Owner's name: Verizon

Building name: NA

Historical name: New York Telephone Company Central Office

Date of construction: 1929

Architect: Unknown

Building dimensions: Not available

No. of floors: Two with basement and attic

Decorative features: Ornamental brickwork in Art Deco motifs

Siding material(s): Iron-spot brick and granite

Roof style: Hipped with gabled dormers at western end of building; remaining roof is flat

Roofing materials: Copper

No. of entrances & placement: Front entrance at west elevation on Barstow Road; side entrance at north elevation on Welwyn Road

Chimneys & placement: None

Architectural integrity: High; this building is in excellent condition with minor exterior changes

Architectural style: Art Deco

Description: The Telephone building is five bays wide, ten bays long, and two stories tall. Its plan is rectangular with a small open courtyard at the back of the building. Despite its low massing, a strong vertical emphasis created by its Art Deco features, including the pilaster-like projections that dominate the Barstow and Welwyn façades. Orange iron-spot brickwork is laid in geometric and stylized patterns typical of the Art Deco style, including chevron and zigzags (see Fig. 2). A transom with zigzag panes is over the front door (the door is not original). The original four-over-four steel double-hung windows are extant. The hipped copper roof is set back behind a parapet topped with stone copings. The gabled Art Deco dormers are situated

over the receding surfaces of the central bays and underscore the style's verticality. Low granite stairs lead to the main entrance.

Historical information: Construction was completed in November 1929. The new building was designed to service Great Neck, Port Washington, Manhasset, and the Imperial central office districts. Lines and desks were installed about December 15, 1929. The business office opened to the public on April 28, 1930. Service was scheduled to begin May 19, 1930. The building included "a manual switchboad of the latest type with positions for thirty operators." It also included office space for local staff and a public business office. The design was intended to allow for additions of up to six stories, and space at the back of the lot was meant for the erection of an annex when the growth of the community required an increase in service. Effort was made to ensure that the design conformed to the "high class residential character of Great Neck" and to preserve the trees on the site.

The architectural firm of Vorhees, Gemelin and Walker designed many buildings for the New York Telephone Company during the late 1920s, and further research should be undertaken to determine if they designed this building as well.

Sources:

1. "Telephone Building Open for Inspection May 27," *Town of North Hempstead Record*, 15 May 1930, p. 1.
2. Frank Spooner, *Central Offices of the New York Telephone Company from 1881-1928*, pp. 50-54 (Great Neck Public Library).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. South (rear) elevation of Unit 1 viewed from Cutter Mill Road

Figure 2. South (front) elevation of Unit 3

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 51-71A Cutter Mill Road

Block/Lot: 300/385 and 301/374

Building type: Four residential apartments; two units have commercial space at ground floor on Cutter Mill Road

Owner's name: ABM Management Corp.

Building name: Town House Apartments

Historical name: Town House Apartments

Date of construction: 1948-49

Architect: Manoug Exerjian

Building dimensions: A (115 X 200); B (135 X 200); C (not available); D (not available)

No. of floors: Four with basement

Decorative features: Steel roof rails; stone belt courses

Siding material(s): Brick, fieldstone, cast stone, stucco

Roof style: Flat with parapet

Roofing materials: Unknown

No. of entrances & placement: Stores have entrances from Cutter Mill Road; entrances to buildings are off Hillside Avenue

Chimneys & placement: None

Architectural integrity: Moderate-High; windows replaced

Architectural style: Colonial Revival

Description: Red brick walk-up apartment complex with commercial space built by the Callan Brothers. There are four apartment units designated 1, 2, 3, and 4 and set on a two-and-half-acre landscaped lot. Units 1 and 2 are directly on Cutter Mill Road. Units 3 and 4 are set back from either side of Hillside Avenue as it bisects Cutter Mill Road. The latter two units are smaller.

The apartment buildings are virtually identical, with façade surfaces of brick and stucco at the base. Surfaces are unbroken except for brick or stone sill courses and cornices, flush windows that wrap around the corners, and iron roof rails that are functional, rather than decorative, as they delineate rooftop terraces. Originally the apartments had steel casement windows, but these have been replaced with aluminum double-hung windows. Windows have brick sills and often

appear in multiples. Each unit has an identical front entry. Two round columns raised on a low brick wall support a curved entry porch. The entablature above the columns is decorated with four fluted projections. Fluted wooden pilasters and two large single-pane windows flank each door. The doors have nine fixed lights in their top halves and have an "X-"shaped molding at the bottom.

The commercial space at the ground floor of units 1 and 2 runs in a strip along Cutter Mill Road and forms a zigzag in plan to create interest at the street level. The shops have random ashlar fieldstone facing along Hillside Avenue, stucco fascias, wood window frames, and fluted metal bases. The doors to each shop match the front doors to the apartment buildings. The simple shop signage is set into the stucco fascia boards. A cast stone rope molding runs around the stucco on each storefront.

Interior: The interior was not examined. Building Department records indicate that apartments range from one-and-a-half rooms to four-and-a-half rooms in size. Units 1 and 2, with identical "E"-shaped plans, were built with 48 apartments each. Unit 3, with an "L" plan, was built with 32 apartments and Unit 4, in a "V" plan, had 23 apartments. These buildings are now cooperative and some apartments have been combined. Original features included dining alcoves, tiled baths, built-in television antennas, oversize closets, and rooftop terraces. The basement of each unit included a small apartment for a superintendent, as well as a garage for 20 cars.

Historical information: The original plans called for landscape design by Richard S. Schermerhorn of New York, who designed Jackson Garden at Union College in Schenectady, New York.

The apartment buildings fell into disrepair in the 1970s. A 1976 violation order reveals 51 violations. Over the years, several apartment units have been combined to create larger apartments, and there have been many interior changes to the stores. The shops have housed a florist, poodle groomer, ladies' corsets, a delicatessen, and a stamp-and-coin enterprise.

Sources:

1. VGNP Building Department file.
2. "Union College and Jackson Garden," *American Architect* 124 (1923): 541-544.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Surveyor's name: Michele Boyd

Date of survey: July/August 2000

Address: Walnut Street

Block: 301

Resource type: Single row of detached single-family houses

Building name: NA

Historical name: NA

Date of construction: ca. 1919–1926

Architect: Unknown

Figure 1. South elevation of 7 Walnut St.

Building dimensions: Not available

No. of floors: Two with attic and basement

Decorative features: Vary

Siding material(s): Vary, but include vinyl and wood

Roof style: Side-gabled

Roofing materials: Usually asphalt

No. of entrances & placement: Front entrance at south elevation on Walnut Street, side entrance at east elevation, rear entrance at north elevation

Chimneys & placement: One interior at west elevation

Architectural integrity: Varies; except for No. X, these houses are well-kept, but all have been remodeled, and very few, if any, original features remain

Architectural style: Vernacular

Description: Modest, two-bay, two-story, wood-frame houses with full-width first story porches. The porches have been fully or partially enclosed.

Historical information: Pearce Place is lined with similar small wood-frame houses, although the houses on Pearce Place are semi-attached. Walnut Street and Pearce Place houses are shown on the 1926 Sanborn Map, although not on the 1919 Sanborn.

Although built after the introduction of the automobile, Walnut Street houses do not have driveways or garages, and they sit on tiny lots. Presumably these houses were meant for working-class people who could not afford cars.

Source: *Great Neck, Nassau County* (New York: Sanborn Map Company, 1919 and 1926) (New York Public Library, microfilm reel 37).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. North elevation viewed from Welwyn Road

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 8 Welwyn Road

Block/Lot: 032/203

Building type: Residential apartment

Owner's name: Village Gardens Owners

Building name: Village Gardens

Historical name: Village Gardens

Date of construction: 1941

Architect: N.J. Sapienza (Manhattan)

Building dimensions: Not available

No. of floors: Three with basement and attic

Decorative features: Brick corner quoins, brick belt course above first story, rounded entry porches, round gable windows, eyebrow windows in roof

Siding material(s): Brick and wood

Roof style: Truncated hipped with cross-gables

Roofing materials: Slate

No. of entrances & placement: Front entrances on north elevation at Welwyn Road

Chimneys & placement: One interior at roof ridge of central section

Architectural integrity: High

Architectural style: Colonial Revival

Description: This red brick apartment building has a modified "U"-plan, which is oriented to open onto Welwyn Road. The hipped slate roof is truncated. The cornice is ornamented with modillions. East and west wings, each with a centered-gable pediment, flank and project from the central structure. Round, louvered windows are located in the center-gable pediments. Two small-scale entrances are located opposite each other on the inside corners of the flanking wings. These are accessed through separate landscaped walks leading to identical entry porches. The white wood porches have semicircular roofs and are each supported by two attenuated columns and two pilasters. Door surrounds have sidelights framed by fluted pilasters and are topped with filled-in segmental pediments. Windows are eight-over-eight double-hung. A brick sill course runs below the first story, and windows at this level have keystone lintels. The centered gables, modillion cornice, semicircular entry porches, classical door surrounds, round gable windows, and decorative brick "quoins" are Adamesque.

Interior: 24 apartments (eight per floor) ranging from two-and-a-half to four rooms in size.

Historical information: Louis Brunetti built 8, 10 and 12 Welwyn Road. After Brunetti built No. 8, he moved into it while completing the other two buildings in the same year. Architect N.J. Sapienza designed the South Street Ferry terminal in New York City.

These building are part of the larger Village Gardens complex, constructed during the 1940s, which is located directly behind and south of the post office. 19 Schenck, designed by Samuel Paul of Jamaica, New York, and built in 1940, is identical, with the same modified U-shaped plan as 8 and 10 Welwyn. However, it is oriented with its central courtyard to the side rather than the front. Samuel Paul also designed the red brick apartment buildings of Schenck Gardens, next door at 9-11 and 15-17 Schenck Avenue, built in 1951.

Sources:

1. VGNP Building Department files.
2. "Whitehall, South Street Ferry Terminal for Department of Marine and Aviation, New York City," *Empire State Architect* 16 (1956): 18.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. East elevation viewed from Welwyn Road

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 31 Welwyn Road

Block/Lot: 268/72

Building type: Detached single-family house

Owner's name: Gerald Schneiderman

Building name: NA

Historical name: Part of Wyngate development

Date of construction: 1938

Architect: Sterling M. Palm (Flushing)

Building dimensions: 28’ X 61’

No. of floors: Two with basement

Decorative features: Decorative brickwork at corners and entrance bay, brick sill course below second story, octagonal window in second-story of front façade; louvered shutters, scalloped pediment over main entrance

Siding material(s): Brick

Roof style: Hipped

Roofing materials: Slate

No. of entrances & placement: Front entrance on east elevation at Welwyn Road; rear entrance at west elevation

Chimneys & placement: One exterior at west elevation

Architectural integrity: High

Architectural style: Colonial Revival

Description: This three-bay, two-story, red brick house is symmetrical in design. The hipped slate roof; multi-paned, double-hung windows; louvered shutters; and symmetrical window arrangement are indicative of the Colonial Revival. Decorative brickwork on the principal façade delineates each bay and imitates corner quoins. A brick sill course runs under the second-story windows. Fenestration is varied, with full-height windows on the first floor and an octagonal window at the center of the second floor level. The octagonal window, a Regency detail, is flanked by decorative brickwork. The elaborate Colonial Revival front-door surround includes sidelights and a scalloped pediment. Compare Nos. 185, 205, and 217 Schenck Avenue.

Interior: The interior was not examined. Plans on file with the VGNP Building Department indicate that the basement was designed to accommodate a boiler room, storage, and laundry. The first floor was arranged around a central stair hall and included a dining room, kitchen, dinette, maid's room, full bath, and a large living room with a fireplace. The living room opened onto a porch at the rear of the house and a terrace at the side. Plaster archways separated the center hall from the living room and dining room. The second story, also arranged around a central hall, included a master bedroom with dressing room, bath, and deck; two smaller bedrooms; and a hall bath.

The house originally had an attached garage with a roof deck over it (see photo). However, this was converted to a den in 1982. In 1998, the owners added a rear deck at grade off the kitchen and converted garage.

Historical information: Part of Wyngate development, 1936-1939. The Wyngate development was designed to look like a fantasy version of an English country village, with Tudor and Colonial Revival houses on winding roads named to evoke Old England, but with all the up-to-date amenities. Ads tout "period homes" and "old shade trees" as well as "GE-equipped from

cellar to garret." Another ad for a Wyngate house describes it as a "pretentious all-brick Colonial." With five bedrooms, three baths, breakfast room, sundeck, two porches, two-car garage, and a landscaped corner plot of "almost a quarter acre" the home is described as "a rare value for Wyngate—and a rare find for you." The Callan Brothers, local builders who had been in business since about 1900, developed Wyngate.

Sources:

1. VGNP Building Department file.
2. Advertisements for Wyngate, Collection of Long Island Traditions, Port Washington, N.Y.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. North elevation viewed from Maple Drive

Surveyor's name: Michele Boyd

Date of survey: July/August 2000

Building address: 4 Maple Drive

Block/lot: 195/127

Building type: Residential apartment

Owner's name: Westminster Hall Apartment Corp.

Building name: Westminster Hall Apartments

Historical name: Westminster Hall Apartments

Date of construction: ca. 1929

Architect: Unknown

Building dimensions: 160’ X 150’

No. of floors: Six with basement

Decorative features: False half-timbering, decorative brick patterns with clinker brick, ashlar fieldstone trim, stained-glass windows, leaded windows

Siding material(s): Brick, stucco, wood, fieldstone

Roof style: Flat with steeply pitched gabled and varied parapet

Roofing materials: Unknown

No. of entrances & placement: Front entrance at north elevation on Maple Drive; service entrance at northwestern corner on Maple Drive; side entrance at east elevation on Bond Street; rear entrance at south elevation at basement level

Chimneys & placement: None visible

Architectural integrity: High

Architectural style: Tudor Revival

Description: The Westminster is a rear-facing "U"-plan, six-story, elevator apartment house. Like that of the Hillside Apartments, the asymmetrical design is episodic. This is evident in the roofline, which alternates front-facing gables with a varied parapet and slate facing (the latter to evoke a hipped Tudor roof). Exterior walls are multi-colored brick and fieldstone contrasted with decorative half-timbering and stucco. The first and second floors have fieldstone corner quoins.

The main entrance bay on Maple Drive has a fieldstone cladding for the first two stories, topped by stucco with false half-timbering for the next three stories, and then brick and slate at the top story. The entrance bay culminates in stone finials and a decorative stone plaque. The entry has distinctive double doors of decorative iron grillwork flanked by narrow arched windows.

The lobby has tripartite stained-glass windows and first-floor apartments have leaded glass windows. Upper stories have six-over-six, double-hung windows with brick sills. Window groupings of three appear in projecting two-story bays.

In 1993, the original leaded glass windows were replaced with replications and the original stained glass windows were repaired.

Interior: The interior was not examined. The Westminster originally had 98 units. Over time several units have been combined. The Westminster was advertised as a "modern" apartment building with "all the finest improvements: automatic elevators with attendants, a completely equipped gymnasium with showers, a fine roof garden, General Electric refrigerators, incinerators, maid service, servant's quarters, sound-proof walls."

Historical information: Convenience to shopping and recreation and "polite and efficient service" were also promoted as benefits of life at the Westminster. During WWII the Westminster served as a mini-hospital for war emergencies.

Sources:

1. VGNP Building Department file.
2. Advertisement for Westminster Hall, *New York Times*, 29 September 1929, Collection of Long Island Traditions, Port Washington, N.Y.
3. Roberta Pincus, *This Is Great Neck* (Great Neck, New York: League of Women Voters, 1975).

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. Eastern elevation from Barstow Road

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000; resurveyed August 2006

Building Address: 8 Barstow Road

Block/Lot: 204/134

Building type: Residential apartment with commercial spaces at ground floor

Owner's name: Wychwood Owner's Corp.

Building name: Wychwood Apartments

Historical name: Wychwood Apartments

Date of construction: 1929

Architect: Schwartz & Gross (Manhattan)

Building dimensions: Not available

No. of floors: Seven

Decorative features: Brick corner quoins, decorative brickwork, terra cotta belt courses, sills, and trim

Siding material(s): Brick and terra cotta

Roof style: Flat roof with gabled parapet alternating with low-pitched, hipped roof with widely overhanging eaves

Roofing materials: Rounded red ceramic roof tiles

No. of entrances & placement: Main entrance to apartments at southeast side of building (Barstow Road); private garden entrance at south (Barstow Road), two additional entrances on northern (South Station Plaza) elevation.

Chimneys & placement: Three at northern (South Station Plaza) elevation, one at corner of Barstow Road and South Station Plaza, two at southern (Barstow Road) elevation, two at western (Middle Neck Road) elevation. All chimneys interior.

Architectural integrity: High

Architectural style: Italian Renaissance Revival

Description: The Wychwood is an extremely striking red brick elevator apartment building in a V-shaped plan. It sits prominently on the triangular lot created by the intersection of South Station Plaza, Barstow Road, and Middle Neck Road. The open part of the "V" faces onto Middle Neck Road; this was once the front of the building, accessed through a large landscaped garden. The garden plot along Middle Neck Road was developed into a shopping center in the 1950s. At present these commercial buildings back onto the Wychwood, and the landscaped garden is fenced in as a private, rather than public, space. The main entrance is now at Barstow Road. Residents use the former front entrance as a garden entrance.

Clinker brick is laid in a variety of decorative patterns to create a rich and varied surface texture. Golden terra cotta is liberally used as ornament in window trim, belt courses, and the classical columns of the garden entrance door surround. A terra cotta sill course is at the first floor and an elaborate terra cotta belt course at the fifth floor. Terra cotta and brick spandrels visually link the sixth and seventh floor windows. Seventh floor windows are topped with semicircular terra cotta arches; some are enframed in engaged columns.

The street-level commercial spaces on South Station Plaza have bronze, transomed windows and bronze grillwork at their bases. Some small windows in the shops still have their original prismatic glass glazing. Two classical limestone entrances open onto South Station Plaza; one is flanked by large copper lanterns.

Italian Renaissance Revival elements include the hipped and tiled roof form, the sill course used to delineate the first story, the elaborately molded belt course over the fifth story, double and triple sets of windows unified by single sills, and semicircular arches over the top-floor windows.

Interior: The reception hall and first floor hallways are paneled with oak. Golden bottle-glass double-hung windows overlook the landscaped garden from the hall. The building has its original 84 units.

Early ads for the Wychwood highlight "wood-burning fireplaces, open loggias, concealed radiation, soundproof walls and a private bath for each and every bedroom" as well as individual electric refrigerators, electric laundry equipment at no charge, cross-ventilation in each apartment and landscaped garden space for "small children and adults." Open loggias are visible in an early photograph of the Wychwood at Village Hall. The loggias have since been enclosed.

Historical information: Built near the site of the former Brookdale Hotel and Wychwood Garden Tea Room. The Tea Room, owned by a Mrs. W.P. Plummer, offered "club dinners" at $1.25 on weekdays and $1.50 on weekends, as well as "catering" for bridge parties and luncheons. Construction began in 1928.

Advertising emphasized the Wychwood's convenience to the train station and its "advantages of the country" with "every comfort of city apartments" at a "cost less than city apartments." The Wychwood originally included a post office, a restaurant offering private service to residents, and shops on the first floor. The 1937 *Robinson's* Business Directory includes a listing for "Doniger's Wychwood Pharmacy." Although the post office and pharmacy are gone, the ground floor is still used for retail businesses and a restaurant. By 1935 several furnished apartments were offered for sublease in the *Great Neck News*.

The New York firm of Schwartz and Gross was a prolific designer of apartment houses. Their work includes 30 Fifth Avenue, 140-142 W. 55th Street, 100 Central Park South, the Beaconsfield at 136th Street and Riverside Drive, and the Paterno at 116th Street near Riverside Drive. According to Andrew Dolkart in *Morningside Heights: A History of Its Architecture & Development*, Schwartz & Gross was one of three firms (along with George Pelham and Neville & Bagge) responsible for more than half of the apartment houses on Morningside Heights as well as thousands of other apartment buildings located throughout Manhattan.

According to local residents and amateur historians, the Davis Family owned and operated the Wychwood, due to the Great Depression which prevented them from hiring a management company. The Davis family lived there until the 1950s when an improved economy provided the necessary capital to turn over the day to day operations to a superintendent. The kitchens were intentionally constructed as small spaces, since the Davis family envisioned the Wychwood more as a hotel than as a permanent living apartment building. In some apartments the obsolete dumbbell waiter is still visible.

Sources:

1. Ellen Cole, *Historic and Natural Districts Inventory for Great Neck Plaza* (Setauket, N.Y.: Society for the Preservation of Long Island Antiquities, 1977), GNP-4 (VGNP Historic Preservation file).
2. "Great Neck Apartment. Ground Floor of Seven-Story Edifice Will House Post Office," *New York Times*, 2 Sept. 1928, p. 17.
3. Advertisements for the Wychwood, Collection of Long Island Traditions, Port Washington, N.Y.
4. Historical photos of Great Neck, Collection of Village of Great Neck Plaza, N.Y. (Village Hall).
5. *Great Neck Street Directory* (Robinson's Directories, Inc., 1937) (Great Neck Public Library).
6. "The Wychwood at Great Neck—Long Island's Finest Suburban Apartment," *Great Neck News*, 18 Jan. 1935, p. 36.
7. Andrew S Dolkart, *Morningside Heights: A History of Its Architecture & Development* (New York: Columbia University Press, 1998).
8. Interview site visit with Marc Bomser, August 2000 by Nancy Solomon.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Figure 1. East elevation viewed from Wyngate Place

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Building Address: 12 Wyngate Place

Block/Lot: 268/66

Building type: Detached single-family house

Owner's name: Ira B. and Judith Sokolow

Building name: NA

Historical name: Part of Wyngate development

Date of construction: 1937

Architect: Sterling M. Palm (Flushing)

Building dimensions: Not available

No. of floors: Two with basement

Decorative features: Wood shutters

Siding material(s): Brick

Roof style: Steeply pitched and cross-gabled

Roofing materials: Slate

No. of entrances & placement: Front entrance at east elevation on Wyngate Place; rear entrance at west elevation

Chimneys & placement: One interior at roof ridge

Architectural integrity: High

Architectural style: Tudor Revival

Description: This three-bay, two-story brick house has a steeply pitched cross-gabled roof with two gabled dormers on the front (east) elevation. The front-facing gables are trimmed in plain vergeboards. A single-story screened entry porch extends across half the front of the house. The original narrow steel casement windows have been replaced. Exterior red brick walls have been painted white.

Historical information: Part of Wyngate development, 1936-1939. The Wyngate development was designed to look like a fantasy version of an English country village, with Tudor and Colonial Revival houses on winding roads named to evoke Old England, but with all the up-to-date amenities. Ads tout "period homes" and "old shade trees" as well as "GE-equipped from cellar to garret." Another ad for a Wyngate house describes it as a "pretentious all-brick Colonial." With five bedrooms, three baths, breakfast room, sundeck, two porches, two-car garage, and a landscaped corner plot of "almost a quarter acre" the home is described as "a rare value for Wyngate—and a rare find for you." The Callan Brothers, local builders who had been in business since about 1900, developed Wyngate.

Sources:

1. VGNP Building Department file.
2. Advertisements for Wyngate, Collection of Long Island Traditions, Port Washington, N.Y.

GREAT NECK PLAZA ARCHITECTURAL SURVEY

Surveyor's Name: Michele Boyd

Date of survey: July/August 2000

Address: Bounded by Shoreward Road on the north, Wycham Place on the east, Welwyn Road on the south, and Gilchrist Road on the west

Block/Lot: 266/92

Resource type: Public park

Owner's name: Great Neck Park District

Historical name: Wyngate Park

Date of construction: c. 1936

Historical information: According to GN Park District, this block was set aside by the Callan Brothers Builders, developers of Wyngate, as a park for the neighborhood. It is currently undergoing renovations, including tree removal.

Source: Richard Arenella, GN Park District